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PRESSER'S MUSICAL MAGAZINE



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The World of Music

CANT musical information of importance has come from Europe during the past month, although concert giving in England and upon the Continent has continued with surprising activity. Mark Hambourg, who is now contributing a valuable series of articles to THE ETUDE, has been meeting with the greatest successes of his career in London, where he has played repeatedly, to standing room only, in a series of recitals. In America the musical event of most interest for the month will be the performance of Mahler's Eighth Symphony by the Philadelphia Orchestra, which will be given for the first time in this country on March 2. Over a thousand performers and singers have been engaged in rehearsing this work under the direction of Leopold Stokowski for over one year.

GABRI has rejoined the Metropolitan Opera these lines are published be will have perCompany, and was warmly welcomed as formed the work with the Philadelphia Orcember.

JEAN SIBELUS was fifty years old in Deperformance of Franck's oratorio The Bestle
index by the Scala forces,

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Joins Wattras Hall, a well-known organist and volce teacher in New York, died recently, the was a Yale gardante and for a time a point of Land.

The Chicago Opera session has come to action and it is found that the deficit and it is found that the deficit and the properties of the control o

NINA GRIEC, widow of the composer and berrieff at one time a reciberated singer, recuttly celebrated her securition hirthday.

PEROSI is reported to have completed a most city of the supplect of which deals with the horrors of the present war, the supplect of which deals with the horrors of the present war.

True Chargo Opera season has come to a since and it is found that the dedict in several control of the control

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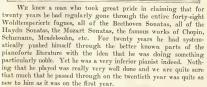
THE ETU

MARCH, 1916

VOL. XXXIV, No. 3



Once For All



It never seemed to occur to this man that it is possible to learn certain things once and for all time. If he had heard a man of his years reciting the multiplication table solemnly he would have thought him an idiot. He did not go through the great masterpieces with the idea of absorbing their beauty but purely for perfunctory reasons.

In all music study there is entirely too much unnecessary repetition. We know an able linguist who made a practice of learning a certain list of words so thoroughly that he could destroy the paper upon which they were written and depend upon his well-trained memory to keep those words fresh in his mind and ready for use at all times. There are certain passages in music that demand continual practice before they can be mastered, but there are others that are purely a part of thorough understanding and good memory. The wise student is the one who will divide his work into sections so that he will know what to practice and what to master without practice,



Forever and A Day

UNDER the sandy wastes of Mesopotamia men are still digging and groping for relics of that marvelous civilization of the Assyrians. In that territory which saw the world's earliest recorded Monarchy, we find to-day relies of human traits of but slight elemental difference from those of our present civilization-or, if you please, lack of civilization. Most interesting to musicians are the bas-reliefs now in the British Museum showing how highly music was regarded. Here is a procession of musicians and singers greeting the conqueror returning from battle. When the age-old sculptor backed this out of the solid rock he was putting down a part of the enough to show that they see for themselves. Take a page of biography of his race which shows us that music has ever been just Beethoven and put down on a slip of paper all that you see on as human a need as bread and butter.

the Greek scales. The basrelief shown here is probably from 2,500 to 3,000 years old. As the imagination gropes back through the centuries to such a remote date we realize that music, with which we are all proud to associate ourselves, is



PROCESSION OF ASSYRIAN MUSICIANS TO MEET THE CONQUERORS RETURNING FROM BATTLE

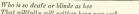
really quite as ancient as sculpture and literature. The call for music was never more insistent than at this moment-not to greet the blood-stained conquerors fresh from the slaughter of their brother human-beings, but to emphasize that there is something higher and nobler than war, something better than waste, something grander than destruction.

The imperial grandeur of Asshur at the courts of Ninevah is gone as is the music which heralded his returning soldiers. Dig deep in the sand and dust if you would view the city in its grave. Which is better for mankind, dear friend, the music which exalts men's souls or the cannon which some day might bury all for which we have struggled in the dust of Ninevah?

The world is getting a new perspective upon the things that count. Music is one of the great things in life. The soldier glories in his uniform. How much more should the constructive workers of the world take pride in the art which will go on making the world more and more beautiful forever and a day?



"Who So Blind?"



That willfully will neither hear nor see? JOHN HEYWOOD-1565.

THE blind people of the world are by no means limited to the sightless. Helen Keller, to whom all outward communication with mankind has come from the sense of touch in her finger tips, has proved herself to possess one of the most unusual intellects in the history of human culture. Immured from sound and light, condemned to a life of darkness, her wonderful soul has broken forth to enrich and encourage the whole world. Have you the vision of Helen Keller? Can you say with her:

Deafness and blindness do not exist in the immaterial mind which is philosophically the real world, but are banished with the material senses. Reality, of which visible things are the symbol, shines before my mind. While I walk about my chamber with unsteady steps my spirit sweeps skyward on eagle wings and looks out with unquenchable vision upon the world of eternal beauty"?

Ask one hundred intelligent teachers of music the chief fault with most of their pupils and they will tell you, "Lack of vision." Pupils do not see the simple things right in front of them. They wait for the teacher to point them out. They grope around blindly until they stumble on this or that, but never seem to open their eyes wide that page. When you have finished and find that you have The harps with the strings of varying length show that there recorded only the visible printed marks upon the page you have

> you have not yet seen. Open those eyes which reveal, not alone those which look. There are still things to be seen. Behind the notes is the thought of Beethoven. What is that thought? What message does it convey to you?



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What ETUDE DAY is and How to Conduct It

The Etude will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of The ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in The ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense. Address your letter to the Editor of THE ETUDE, Philadelphia, Pa.

AND AND AND AND AND

Some years ago when THE ETUDE started the Gallery of Musical Celebrities we were immensely helped by friends who wrote us telling us what they thought of the idea. Will you not kindly write us and let us know how you propose to use this page and how it could be improved to better suit your needs. Make your letter short and to the point. We shall appreciate it. State particularly whether you like the idea of having this page a regular feature of THE ETUDE.

ETUDE DAY-MARCH, 1916

A Monthly Test in Musical Efficiency

The answer to each question is to be found upon the page indicated in parenthesis. Write answers in pencil

I-OUESTIONS IN MUSICAL HISTORY

- 1. Name ten famous musicians born between 1809 and 1815. (Page 181.)
- 2. Who is recognized as the greatest master of Finland? (Page 178.)
- 3. What did a great author think of Liszt as a man? (Page 173.)
- 4. What musicians were thought the equal of Beethoven in his day? (Page
- How many piano arrangements of songs, orchestral pieces, operas, symphonies, etc., did Liszt make? (Page 172.)
- 6. What great composer befriended Clara Schumann after the death of Robert Schumann? (Page 174.)
- 7. What was the blindness of Bach due to? (Page 184.)
- 8. Why have we reasons to believe that scales were known centuries before Greck civilization? (Page 169.)
- 9. What great English author mentions music 140 times in his work? (Page
- 10. What new art form for piano did Mendelssohn create? (Page 172.)
- II-QUESTIONS IN GENERAL MUSICAL INFORMATION
- 1. How is the student to be guided in what touch to employ. (Page 171.)

THE MARK MARK MARK MARK MARK

2. Name three noises which affect the tone of the piano through percussion?

- 3. What is the best cure for nervousness in playing in public? (Page 179.)
- 4. How can even tonc be secured in scale playing? (Page 175.)
- 5. Why are arpeggios more difficult than scales? (Page 175.)
- 6. Can children memorize music better than adults? (Page 176.)
- 7. Should a student try to compose before studying harmony. (Page 184.)

III-QUESTIONS ON ETUDE MUSIC

- In what key is the opening portion of each one of the twenty-four pieces in this issue? How many are major and how many are minor? (Music
- 2. What is meant by a patrol? (Page 186.)
- 3. What does the "bolero" rhythm consist of? (Page 186.)
- 4. What is the characteristic feature of the "mazurka" rhythm? (Music
- 5. In which piece is a native American rhythm employed? (Music section.)
- 6. Which pieces afford the best opportunity for finger practice? Which for chord practice? (Music section.)

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Radical Methods in Modern Pianoforte Instruction

An Interview Secured Especially for THE ETUDE with the Distinguished Virtuoso

MR. HAROLD BAUER

Mr. Bauer's radical attitude in the matter of pianoforte study as presented in THE ETUDE a few years ago attracted wide attention. The following interview, tabile complete in itself, expands Mr. Bauer's original ideas upon the subject.

A Misannrehenslon

"DURING recent years I have had occasional opportunities to express myself upon certain phases of pianoforte study and pianoforte instruction. The main object of my remarks has been to point out that much of what many people seem to think is necessary at the key-board in the way of technical or (to use the term in vogue some years ago) 'mechanical' exercises may be dispensed with to advantage. Unfortunately some of my remarks have been misunderstood and I have been placed in the position of saving that work was not essential in pianoforte study. This is an indication of how one's best intentions may be distorted by garbled reports. No one with any experience or judgment would fail to make clear to the student that work is first and foremost among the indispensable elements of success. Nevertheless, the report is spread that I do not work at technic at all. As a matter of fact I have worked just as hard as anyone I know but I have sometimes eccentric opinions worked differently because I have in a large measure little but confusion can result. devised my own technical exercises from the compositions I have been working upon.

"This I have heard said was an excellent plan for one who was gifted but a very bad plan for the average student. Singularly enough I have never had a piano teacher in the sense of having someone to tell me what to do and what not to do. This must not be construed into meaning that I have not had a great deal of help from friends who have criticised my playing. When I was working with Paderewski, playing second piano parts to his concertos, I could not help absorbing a great deal. There is a French quotation which runs: On ne peut apprendre que ce qu'on sait déja,' a translation of which is: 'One can learn only that which one already knows.' But one can of course constantly learn new things in pianoforte playing from others. Unfortunately the average pupil is not called upon to learn new things but is continually being forced through old technical forms that have little significance to him.

The Sense of Beauty in Planoforte Study

"The sense of beauty belongs to intuition and does not correspond to anything in reason at all. This is clearly shown in an infinite number of cases of individual artists and students. According to the old pedagogical formulæ one could sit solemnly down and make a deliberate study of the principles of beauty and accomplish everything by rule. How utterly absurd? One might as well take some printed plan showing how one might become a humorist and hope to produce wit thereby. Beauty is a still more subtle thing than wit. There are certain canons of good taste in different styles with which the student should be familiar precisely as the student of literature and architecture and indeed of all the arts should be familiar with the great principles of Unity, Variety and Proportion. But the anate sense of beauty is so largely an intuitive sense in music as in all other arts that any modern method of pianoforte construction that does not take into consideration its proper development must fail in the long

"The development of an intuitive sense is accomplished by training that sense by means of the materials which naturally lead to its higher sensitiveness to outward impressions. Accordingly the pupil whose ear drums are continually assailed with nothing but the din of the ordinary technical exercises, who has no opportunity to absorb consciously or sub-consciously the real beauty of music, is not being educated to produce beautiful

at large is an indication of this principle. I remember that years ago I elected to play the Brahms' Concerto in B flat before the public in an American city because was convinced that the work had a rich human appeal. I then found that a critic had been writing about this concerto in such a manner that the public might be prejudiced against its beauties. The work is one of the greatest pinnacles in music. It is delightfully lyric at times and again is powerful and dramatic. When the public heard the work it was delighted. Thereupon the critic had the audacity to reproach the public for appreciating a work that he had found uninteresting. It should be the critic's mission to define the intuitive sense of beauty which is common to man in his various stages of development and help the public to a better understanding. Unfortunately the opposite is often true and the critic obtrudes his individual and sometimes eccentric opinions in such a manner that

Develop Original Expression in the Pupil

"The teacher often shares the same shortcoming I have attributed to the critic. Instead of developing original methods of expression upon the part of the pupil the very opposite is true. The teacher will hand out an imperious ruling without ever attempting to analyze the pupil's own sense of beauty. In the case of the Brahms' Concerto I had never heard the work played and had no knowledge of its traditions. The last movement was generally considered weak. To me it appeared the contrary and that movement became to me the most successful part of the performance.

"There are cases in which it would be deplorable not to resort to long established traditions and there are other cases where it would be disastrous to follow certain traditions blindly. How can one develop one's sense of the beautiful in music? By the realization of beauty, stimulated all the time by every possible means. It would seem to me that the elementary teacher should make every lesson a continual endeavor to bring the beauty of music more and more to the child's inner

"Judgment takes one just so far. The inner sense of beauty, the intuition that comes only with genius, real and great, takes one above preconceived lines. Intuition with the artist is a kind of soul perception that brings the artistic image before the pupil before the reality is executed. The pupil must see and hear and feel. If the student is making a picture he must know from the first moment his brush touches the canvas how the whole is going to look. If he is making a piece of music he must hear how it is going to sound before one note is struck. If it is a poem he must have his artistic images constantly before him. This is as true in interpretation as in creation,

"The student must have, for instance, an intuitive perception of the appropriate touch, the appropriate shading, the appropriate phrasing. As long as the teacher continually points out certain things to observe and lays down those things like laws without endeavoring to awaken the pupil's own manner of thinking, just so long will the pupil lag behind and fail to attain original or interesting results.

Motion and Physical Gesture

"Freedom in pianoforte playing will never be attained by following stilted pedagogical rules. When a rule laid down it should be a guide, not a hindrance.

"The innate sense of beauty possessed by the public the endeavor to get the right sound carries with it a corresponding physical gesture,—a gesture of expression that is quite as intuitive in its conception as the expression that comes to one's countenance as different thoughts pass through the mind. This explains much of the mystery of the touch which some pianists employ at the keyboard. While every pianist of intelligence has spent hours and hours in the consideration of appropriate touches there is still something which distinguishes the great pianist from the mediocre performer.

"In speaking, certain gestures come as naturally as the movements of the tongue. The less conventional the people the more frequent and expressive are the gestures. Every thought brings about a corresponding movement of the arms. The gesture that naturally accompanies the free expression of a musical thought affects the touch more than has been previously admitted. This may sound extravagant to many but only because they have not attempted to get beyond the ordinary, the conventional, in musical expression.

"Thus to my thinking, every note has an imperceptible gesture if not a perceptible gesture. The heroic character of such a work as the first part of the B flat minor Scherzo of Chopin would demand a heroic gesture. Convey this thought to the keyboard and your touch cannot be far astray. Gesture makes touch and touch makes tone. Again such a work as the E flat Nocturne demands a delicate caressing gesture.

"I trust that I may be spared misunderstanding upon this point; it is a difficult thought to put into words. The thought of making the natural expressive gestures affect the touch must not be distorted into license to make all manner of unnecessary gestures at the keyboard. Indeed it is a dangerous game to play and one which must be played with great good sense or not at all. Sincerity is after all the keynote. If your gesture is a sincere expression of your musical thought it will mean something, if it is not it will make a clown of you. Many gestures can be made which result in nothing because they come from nothing. Any unnecessary show of gestures invites ridicule, as well it may. Gesture made for the sake of making gesture,-gestures that do not come from one's own intuitive sense of beauty are an abomination.

"If you were an opera singer and were called upon to sing such an imperious theme as the following from the Liszt Concerto, you would not do it in an attitude of supplication.

Outward Expression of Inner Moods

"Allowing that outward expression depends upon intuitions, it is interesting to observe the attitude of pianists upon the subject. De Pachmann, who cannot be accused of restricting his gestures, was once about to go upon the stage to play the B flat minor Sonata. ventured to tell him a funny story but he stopped me with the remark:

"Do not tell me anything funny now as I am going to play the Chopin B flat Minor Sonata and I must get myself in the proper mood.'

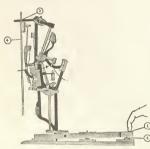
After all we are not playing for blind people and the personality of the pianist upon the platform may of course be veiled behind a kind of iron mask of assumed reserve. However if that reserve is nothing but a pose of what advantage is it? Is it not far better for the artist to take the sensible middle course and be himself,-allow himself free play in the matter of gesture? What indeed would we think of an actor who came upon the stage, recited his part like an Musical sound is not an exotic. I have a feeling that automaton and then walked off in stilted fashion?

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Tone at the Keyboard

"What makes tone at the keyboard has been a moot point among pianists for years. Possibly it is a question that will never really be settled in the minds of many people as the terms are so loosely defined and so much has been written upon the subject that is obviously nonsensical.

"As I see the matter personally, the quality of the tone apart from the actual vibrations of the string is affected only by what we may term the percussive factors. There are strictly four noises which may accompany every tone when a key is struck at the piano and it is these noises which make the different qualitative varieties of tone. The following diagram indicates



1. Represents the noise of the finger touching the surface of the key.

2. Represents the percussive noise when the key reaches the key rest; that is, when it strikes the

felt at the end of its downward journey.

3. Represents the percussive noise of the hammer striking the wire (not the sound of the wire itself).

4. The musical vibrations of the wire itself.

"Many of the critics have attacked me for insisting that a piano wire had one quality and one only. The only change is a quantitative one, that is the sound may be softer or louder but its quality cannot be ordered by different touches at the keyboard except through the percussive noises described above and by the use of the pedal. These noises seem to my car to play a very important part in the character of the sound I hear. For instance, if the fingers are allowed to rest upon the keys and then the keys are pressed down so that there is little or no noise when the key touches the bottom, two of the noises are removed and the effect is wholly different from that hard tone produced when the key is forcibly struck.

"Because the one color of the piano is such that no amount of coaxing will make it sound like a violin, a 'cello, a trumpet or a flute except in the imagination of the player, is no reason why the player should not seek a variety of touches suited to the needs of his art in making his playing beautiful. But these touches must depend very certainly upon the vibratory and percussive sound making limitations of the instrument. Yet these sound materials may be used to produce exceedingly beautiful effects.

"People are coming more and more to the idea of making the piano sound beautiful. Any casual observer may see this if he will look closely. No matter whether the movement may seem glacial in its progress it exists nevertheless. It is particularly noticeable in America. The difficulty at the outstart with many is in defining 'beauty.' Beauty is certainly not the mere saccharine tone quality. It depends upon the intuitive musical sense of design, dynamics and color. The pupil who practices as though he were conducting a continual artistic exploration is the one most likely to achieve pianoforte. beautiful results and the one who will progress most

The Remarkable Pianoforte Arrangements of Franz Liszt

By Edwin Hughes

To do full justice to the achievements of Liszt, the most illustrious of all arrangers, a complete monograph would be necessary. His compositions number some twelve hundred, of which over seven hundred are arrangements of either his own or other composers' works. If we pass over the early Italian and French opera transcriptions, which, in spite of their superficiality, served the purpose of bringing before the concert audiences of the time tonal and technical possibilities of the pianoforte hitherto little dreamed of, we come to the more serious transcriptions of Liszt, which were made not for any trivial purpose of trashy effect, but with a far more scrious end in view. Stimulated, perhaps, by the popularity of these frothy operatic arrangements among his audiences, Liszt conceived the idea that the highest creations in the art of tone could be made popular among the masses of music-lovers by publishing them in piano transcriptions of real artistic worth, just as the greatest masterpieces of painting have become known to the majority of people through the medium of excellent photographic or engraved reproductions. Nowadays we have our player-pianos and our talking-machines which play a great rôle in the dissemination of musical appreciation, but in Liszt's day "canned" music and a piano which could be played by working the feet were undreamed of, even by the wildest fantast, so that the medium of the pianist who plays with his fingers was the only possibility which presented itself. Thus arose those striking transcriptions of serious

orchestral works in the larger forms; the Beethoven symphonies, the scintillating effusions of Berlioz, the Weber overtures, and later, the Wagner transcriptions. The performance of the Beethoven arrangements by Light is said by those who themselves were auditors to have fully justified his attempting the seemingly impossible. Through his playing of the Berlioz works on his recital programs (the performance of the Sym-phonie Fantastique lasting no less than an hour!) Liszt brought the compositions of the French romanticist for the first time to the attention of Teutonic audiences rendering here a service which was only one of the many performed then or later for Wagner, Peter Cornelius, Franz, Raff and many others in the name of progress in creative art. Of Liszt's own symphonies and symphonic poems there appear transcriptions by the composer, mostly for two pianos, intended to serve the same purpose as the above-mentioned arrangements.

His piano transcriptions of Beethoven, Schubert, Schumann, Franz, Mendelssohn and Chopin songs, as well as some of his own compositions for voice are for the most part art works of a very rare order, which retain fully the spirit of the original composition while presenting the inherent ideas in the delightful Lisztian piano idiom. If we except the priggish judgment of purists and pedants, who shall say which is the most beautiful, Schubert's Hark, Hark, the Lark in the original or in the Liszt version, Chopin's Meine Freuden as song or as piano poem freshly created by the master maker of transcriptions? Liszt's own setting for piano of his 47th Sonnet of Petrarch belongs, from a purely pianistic standpoint, among the finest compositions ever written for the instrument. The climax which he creates in this transcription, quite apart from the hammer and tongs sort, is one of overwhelming tension, and for connoisseurs of the instrument these pages have their place among the most genuinely idiomatic in all pianistic literature

In addition to his song transcriptions, Liszt tried to out-Paganini Paganini, by rewriting that mephistophelean violinist's caprices for the piano, demanding hitherto unheard of feats of virtuosity from the performer, The sixth caprice in the Liszt series is a set of variations on the same theme as that used by Brahms in his Paganini Variations.

But Liest was not merely a transcriber of works for piano. He arranged, in collaboration with F. Doppler, six of his Hungarian Rhapsodies in most effective orchestral garb. (The late Rafael Joseffy, of New York, possessed the original manuscript scores of these arrangements), orchestrated the piano accompaniments to seven of his finest Lieder, and arranged for orchestra and for piano with orchestra various works of his own and of other composers. Besides, there are transcriptions for organ, for violin and organ, and for violin and

prisingly small amount of hack work. On the contrary, or his successors

there is on every side abundant evidence of the hand of the master musician, of a high intuitive perception of what permits of arrangement with the hope of artistic results, and an unequaled grasp of the process of the restatement of musical ideas with new mediums of expression.

There are few piano transcriptions that one can plate side by side with those of Liszt save those of his illnetrious pupil, Tausig. Notable are the Strauss walts transcriptions Nachtfalter and Man lebt nur einmal forerunners, by-the-bye, of all later arrangements of the Strauss waltzes, and themselves inspired by Lizz'e own delightful Loirées de Vienne, which rescued from oblivion some of the most charming inspirations of Schubert in three-four time. Tausig's splendid settings of the Schubert March Militaire and of one of the Bach organ fugues with Toccata in D minor belong to the repertoire of nearly every pianist.

The Artistic Origin of Mendelssohn's Songs Without Words

By John Francis Barnett

(The following is republished from an article in the London "Musical Record.")

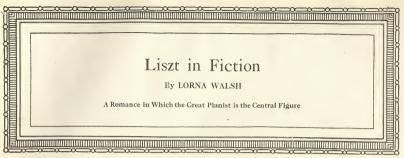
THE pianoforte has a distinctive tone unlike any orchestral instrument, not even excepting the harp, and yet it takes upon itself to imitate orchestral effects. and, strange to say, in many cases with most successful results. It even attempts to liken itself to the human voice. Considering that each note produced by the piano is the result of a blow struck by a hammer, it would seem to be hopeless to the pianist to endeavor to approach in effect the sustained notes of the voice; and et, by the aid of the cantabile touch, often assisted by the sustaining pedal, the piano is made to sing a melody in a manner that causes one to forget that it is an instrument of percussion.

All the great composers have recognized the effectiveness of a simple melody of a cantabile character. In their slow movements especially this is in evidence But a melody requires accompaniment to interpret it meaning, and much depends upon the manner in which this is carried out. Beethoven generally employed some form of figure to accompany his melody, as he fully recognized that notes in movement gave more contrast to the melody than simple chords. In the slow movement of his "Sonata Pathétique" he employs semiquavers for his accompaniment to the charming melody given to the upper notes. These semignavers, if an alvzed, form two parts of the four-part harmony employed, the other parts being the melody itself and the bass. Schubert in his melodious Impromptu in G, Op 90, accompanies his theme on the same principle. In this case it is written in six-part harmony, three of the parts being represented by the triplet quaver figure which he uses throughout the piece.

It will be noticed in these examples that, in addition to the melody, the figure is played by the right hand. This really was an advance upon the method in use in Haydn's and Mozart's times, where the accompany ing figure was almost exclusively given to the left hand in close arpeggio.

The limitations of either of these methods must have struck Mendelssohn forcibly when he conceived the idea of giving a more realistic imitation of a voice accompanied by the piano than had previously been attempted. He therefore ingeniously divided the accompanying figure between the hands. This device placed at his disposal a far greater number of modes of accompaniment than was possible under the older methods. And as the effect produced closely resembles a voice accompanied by the piano, the title of "Lieder ohne Worte" ("Songs without Words") was very

It is very remarkable that Mendelssohn's "Lieder ohne Worte" were at first received coldly by the musical public; in fact, the sale of the first book published in England only amounted to 114 copies in four years. As time went on they became very popular Notwithstanding their success, strange to say, Notwinstanding their success, strange to say, ustyle has found few imitators. Tschalkowski's "Chanson sans Paroles" in F. Op. 2, No. 3, is very charming and a great favorite, yet it can scarcely claim to be a song without words. The same remark applies to some songs of Thalberg, transcribed for the piano by Czerny. All this goes to prove that Mendelssohn, in his "Lieder ohne Worte," discovered a new mode of presenting melodies on the piano that he did his work And among all this mass of material there is a surfurther to be accomplished either by his cotemporaries n so thorough and efficient a manner that he left nothing



THE novel had passed through many phases of de- a man with whom I expected to end my days, Genaro velopment before the musician appeared in its pages, but upon his entrance there, and for years after, he was depicted as half madman, or the victim of uncontrollable emotions. If George Sand was the first to treat him as a sane, responsible being and the first to write of the musical art with intelligent appreciation, it remained for Balzac to sound the art to its depths by his insight into musical problems and character, unsurpassed, perhaps, by any novelist of today. His Human Comedy contains a mine of musical informa-tion and a whole gallery full of different types of musicians treated with the same thorough scientific analysis to which he brought his studies of society. money and politics. Conspicuous among those that deal with music are Cousin Pons, Gambora and Beatrix. in the last of which Liszt appears.

Balzac, like so many other of his colleagues, often took his friends or acquaintances as models for his books. He was well prepared both by observation and taste to portray the great virtuoso. They mingled in the same brilliant society of the Paris of 1830, that included such musical celebrities as Berlioz, Meyerbeer, Rossini, Auber, Chopin, and two other prominent figures in this novel, George Sand and Countess d'Agoult.

After a visit to George Sand at Nahant, Balzac wrote to Madame Hanska, his future wife: "Apropos of Liszt and Countess d'Agoult, George Sand has given me a new subject for a novel." The latter proved to be Beatrix; for obvious reasons Balzac avoided exact portraiture, but the main facts are taken from life, as regards Liszt's connection and elopement with Countess d'Agoult as well as the intimacy of George Sand, Countess d'Agoult and Liszt, Liszt, however, is depicted not as a pianist, but as a singer, with all the same brilliant qualities, of technical skill and magnetic and dramtic power.

The Arrival of Camille

The scene of the novel, which is laid in Brittany, is a study in contrasts between the old and the new régime in France. To the Breton town of Gueranda, the stronghold of all the conventions and customs of prerevolutionary times, there comes to live Camille Le Touche (George Sand), a scoffer at all the conventions. One of the priests of this pious town said: "That ungodly woman has come here to ruin many excellent things-a writer for the stage, squandering her money among painters, writers, musicians-in short, a devilish society."

Soon after her arrival Camille becomes of absorbing interest to the gossips of the town, as the young and handsome Calyste, the son of one of its oldest and most distinguished families has fallen a victim to her fascinations, and has heard at her house for the first time "the surpassing music of the nineteenth cen-

Early in the story Calyste and Camille are presented scated together. The latter recounts the history of her expected guests, Conti (Liszt) and Beatrix (Countess d'Agoult), telling of their return from Italy. They had cloped two years previously. Beatrix having given up fortune, children and husband for him. Conti is now growing weary of her love, full of regrets at having allied himself so publicly with her. Beatrix, in

Conti, an Italian singer and composer of brilliant

"As a composer Conti has talent enough, though he will never attain to the first rank. Without Rossini, without Meyerbeer, he might be taken for a man of genius. He has one advantage over these men; he is in vocal music what Paganini is on the violin, Liszt on the piano, Lagliom in the ballet. His is not a voice, my friend, it is a soul."

Balzac on Liszt

Here Balzac is voicing the opinion of his time in regard to the creative gifts of Liszt, which were more or less obscured by his brilliant executive ability. He endowed Conti with the vocal gifts of Rubini, the greatest tenor of his day, but he modeled him after Liszt in musical interpretation, creative ability and personality. "The Countess conceived the maddest passion for him and took him from mc. The act was provincial, I will allow, but it was all done in fair play. Before the end of the year Beatrix whispered into my ear, 'We start for Italy to-morrow.' I said: 'You don't know into what a gulf you are plunging. You are the Perscus of a poor Andromeda. You release me from my rock. If he loves you so much the better, but I doubt if he loves any one but himself." Camille then acknowledges to Calyste that, although she had sounded all the meannesses and weaknesses of Conti's character, she, could have been faithful to him. "Conti was transported to the seventh heaven of pride. I was not a Countess, nor a Casteran, so he forgot me in a day. I gave myself then to the savage pleasure of analyzing that crafty nature."



VON LENBACH'S FAMOUS PORTRAIT OF LISTE

having allied himself so publicly with her. Beatrix, in un, is suffering anguish, having found that she is not alone in Conti's heart. "Beatrix met at my house as perkelkayer. He was horn in 1830 and defe in 1904,

She speaks of his irresistible attractions of manner, his love of elegance, his vanity, his desire for applause; his magnetism that makes people adore him, but asserts that "underneath all are abysses of insincerity and humbuggery." "I saw in one week countless exhibitions of sham sentiment. He knows that I know him and he hates me for it. If he could stab me with safety to himself I should not be alive two seconds. He insinuates now that I am communicating my sad knowledge of him to Beatrix. But he has no belief in the feelings of any human being. He is even playing a part with me-posing as a man who is wretched at having left me. I pushed indifference so far as to receive them into my house and kept Paris, that most perspicacious of societies, ignorant of the affair." "Conti was wild with happiness, the happiness of vanity alone. 'That's what it is to love truly,' he said. How many women are there who would sacrifice their lives, their fortune and their reputation for a man? Yes, she loves you, but you do not love her.' I said. He was furious. I remained calm and lent him money for the journey."

Upon the arrival of the beautiful Beatrix, the susceptible Calyste proceeds without delay to transfer his affections to her. Conti appreciates the situation but determines to assure himself more fully of its truth. Though tired of Beatrix, he will permit no rivalry.

At dinner he indulges in many sarcasms, at the expense of both Camille and Bcatrix; he expatiates in glowing terms upon the constancy of women, who in times of adversity will sacrifice all for man. Later, left alone with Calyste, after a few glasses of champagne, he worms out of the unsuspecting youth the secret of his love for Beatrix. "We can talk frankly," he says, "I have not come here suspiciously. Beatrix loves me, but the truth is I have ceased to love her and you will do me a great favor in taking her. I am here to break off our relations and leave her the honors of the rupture." But no sooner had the naive young Breton closed the door behind him to go home than Conti called for the servants to pack his bags-"by dawn both Beatrix and he had gone forever." "You have been duped by Conti," said Camille the next morning to Calvste.

Was Liszt Vainglorious?

This scarcely edifying portrait of the "wily musician" in his love affairs is a fit companion piece for Balzac's delineation of Liszt in his professional rôle. Here also he is full of insincerities, full of desire for applause and display that tempted him to sacrifice much to brilliancy; he knew with scientific accuracy how to play to the gallery. He was often the musical mountebank, with his handful of tricks, upon which he could always count upon bringing down the house-"that impassioned artist is as cold as a bell rope. Bearing his hearers to heaven on a song he casts an ecstatic glance upon them-he is examining their enthusiasm and is also thinking, "I ate too much macaroni today."

"In his art he has that deep Italian jealousy which led the Cartone to murder Piola and stick a stiletto into Paisiello. Terrible envy lurks beneath the warmest comradeship. He knows his weakness and cultivates an appearance of sincerity, and vanity prompts him to play at sentiments far removed from his heart. He smiles at Meyerbeer when he would fain tear him

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Liszt's tendency to take up with every new fad is ridiculed, particularly his connection with the Saint Simonian movement, which held among its tenets that artists were the real high priests of humanity. "He represents himself as receiving his inspirations from heaven. Art is something sacred and saintly to him. Listen-the artist is a missionary. Art is a religion, that has its priests and ought to have its martyrs. Once started on that, he reaches the most disheveled pathos that a German professor of philosophy ever sputtered to an audience."

Balzac's personal opinion of Liszt was that he was ridiculous as a man; that he indulged in much high-flown talk; that he had an exaggerated style of expression in conversation, to which Balzac, in his meetings with the great virtuoso in society, was forced, perhaps, at times to listen. We find this same hyper-bole in much of Liszt's literary work.

Balzac has taken this love of display as the dominating note in Conti's characterization. He has made it the consuming passion of his life, from which the insincerities in his art and life emanated. He has exaggerated these weaknesses, he has allowed the Italian singer scarcely a redeeming quality, treating him, no doubt, from the standpoint of the realistic novelist's creed. No account has been taken of Liszt's many noble qualities, his generosity to his colleagues, his championship of Berlioz and Wagner. But as to Conti's relations with women there is slight exaggeration compared with our own Abbe Liszt's peregrinations. "I love them all," he used to say, "but they will not believe it." We all know how they loved him. What man was ever more sought after by women? The attentions received from women by Errany, the pianist in The Concert, that amusing play of a few seasons ago, pale into insignificance beside the richer and more varied experiences of the fascinating Liszt. Women strewed flowers in his pathway before his concerts; four of the most beautiful princesses in Europe were photographed as caryatides carrying his bust on high; and Countess d'Agoult is said to have taken the initiative in their elopement. It is said that Liszt shortly before the event saw with alarm her ardor and tried to cool it, but without success.

"She was," Camille said, "one of those women who prefer the celebrity of a scandal to a quiet life of tranquil happiness. Her talents (she was known as a novelist under the name of Daniel Stern), beauty and fortune had not given her the notoriety she eraved, nor had they enabled her to reign supreme over a

Balzac has painted in Conti, however, a musician of flesh and blood, and has added a real masterpiece to the gallery of novelistic musicians.

Practicing with One Hand

By Philip Gordon

THE usual reasons for practicing with one hand are well enough known to need no repetition. There is however, one reason which is generally overlooked, despite its importance. It is that practice with one hand in any act of manual skill improves the ability of the other hand to perform the same act of skill. This has been proved again and again. It has been shown, for instance, that learning to catch with the right hand alternately each of three balls while the other two were in the air improved the ability of the left hand to do the same act.

Applying this knowledge to music, one may believe that continual practice with one hand for several weeks in correct position, or in evenness and precision, or in any of the many problems of piano playing, will make the learning of the same feat by the other hand much easier besides reducing the time that will have to be spent in this second learning.

It is not necessary to tell the experienced teacher that a saving in energy and time is highly desirable. That much time and energy are lost because we try to attain a particular accomplishment with both hands at the same time is manifest,

An interesting experiment is to test the ability of the left hand in a certain point of skill, then to give the right hand some two or three weeks of practice in the same point, then to re-test the left hand. The increase in ability is always considerable, even though the left hand had no practice whatever,

As a result we have a fine degree of skill in the right hand and the capability of the left to attain the same degree of skill in about one-third the time given to the other hand



Shakespeare's Music the World Over

Shakespeare died three hundred years ago this year and his admirers all over the world have planned claborate ceremonies in his memory. Even when the great Elizabethan poet did not concern himself with the tone art, there is a melody in his words that seems lost to the poets of to-day. It remained for the Bard of Avon to call Music the ood of Love. The word music is mentioned 140 times in his plays. There are many excellent books upon the music of Shakespeare's plays but none more interesting than that of Mr. Louis C. Elson, unless it be the delightful collection of extracts from the plays put in calendar form by Sir Frederick Bridge, The following are from one hundred and forty references to music in the plays:

"If Music be the food of Love, play on." Twelfth Night

"Music oft both such a charm To make had good, and good provoke to harm." -Measure for Measure, IV, i

"When love speaks, the voice of all the gods Makes Heaven drowsy with the harmony. -Love's Labor Lost, IV. iii.

'Music to hear, why hear'st thou music sadly? Sweets with sweets war not, joy delights in joy.

> "In sweet music is such art. Killing care and grief of heart Fall asleep, or hearing, die.' -Henry VIII, III,

'The nightingale, if she should sing by day, When every goose is cackling, would be thought No better musician than the wren. How many things by season season'd are To their right praise, and true perfection!" -Merchant of Venice, V, i.

"How sour sweet music is When time is broke and no proportion kept! So is it in the music of men's lives,' -Richard II. V. 7.

"Come, let's away to prison: We two alone will sing like birds i' the cage: When thou dost ask me blessing, I'll kneel down. And ask of thee forgiveness: So we'll live And pray, and sing, and tell old tales, and laugh At gilded butterflies!"

-King Lear V. iii.

"'Tis strange that death should sing. am the cygnet to this pale faint swan Who chants a doleful tune to his own death And from the organ-pipe of frailty sings His soul and body to their lasting rest." -King John V. vii.

"The setting sun and music at the close, As the last taste of sweets is sweetest, last; Writ in remembrance, more than things long past. -Richard II, II.

Clara Schumann's Debt to Johannes Brahms

WHEN in 1854 the necessity arose for placing Robert Schumann in an asylum his wife was naturally heart. broken. With her little brood of seven children, the inevitable financial drain upon her resources, to \$47 nothing of the immeasurable distress and horror new the tragic fate of her beloved one, Clara Schuman was never more in need of a friend. This friend the found in Johannes Brahms. Shortly after Robert's death she paid the following tribute to the young genius in a message to her children, published in Be thold Litzmann's Clara Schumann; An Artist's Life: "To every man, no matter how unhappy he may be

God sends some comfort, and we are surely meant to enjoy it and to strengthen ourselves by its means. have you, but you are but children. You hardly knew your dear father, you were still too young to feel deep grief, and thus in those terrible years you could give me no comfort. Hope, indeed, you could bring me. but that was not enough to support me through such agony. Then came Johannes Brahms. Your father loved and admired him, as he did no man except Joachim. He came, like a true friend, to share all my sorrow; he strengthened the heart that threatened to break, he uplifted my mind, he cheered my spirits when- and wherever he could, in short he was my friend in the fullest sense of the word."

To this glowing tribute she added further testimony: "He and Joachim were the only people whom you dear father saw during his illness, and he always received them with evident pleasure so long as his mino was clear. And he did not know Johannes for years. as I did. I can truly say, my children, that I never loved any friend as I did him-it is an exquisite harmony of soul. It is not his youth that I love, there is no flattered vanity in my affection. I love his freshness of mind, his wonderfully gifted nature, his noble

"At times he may seem rough, and the younger musi cians feel his superiority of mind-who likes to confess that to himself or to others? Therefore they do not like him, and Joachim alone openly expresses his ad miration, for he is his equal as an artist. They look up to each other with respect. It is an ennobling spectacle such as is seldom to be found in this world Joachim, too, as you know, was a true friend to me, but I did not live near him, and so it was Johannes alone who supported me. Never forget this, dear children, and always have a grateful heart for this friend, for a friend he will certainly be for you, too. Believe what your mother tells you, and do not listen to petty and envious souls who grudge him my love and friendship, and therefore try to impugn or even cast asper sions on our relations, which they cannot, or will not, understand"

As in a Looking Glass!

By L. D. Andrews

It is a fact patent to all that an object looks very different when viewed from above than when viewed from a point on the same level as the object itself. The player at the piano views his hands from above, and adjusts their position to accord as closely as possible with his idea-or his teacher's idea-of a normal hand position. Yet the one who actually judges whether or not the hand position is correct generally views the hands from the side.

In order that the pupil may see for himself how his hands look from the side—and how his body looks too-I have used a little device for accomplishing this result. On the wall, by the side of the piano, I have hung a mirror at such a height and angle that the player sees himself as does a person sitting several feet from his side. Since he gets a side view of himself, any errors in position-round shoulders, too low or too high seat, poor hand position, et cetera-are far more glaringly apparent to the pupil than they would otherwise be. When a closer view of the hands is desired, I adjust a small mirror, about six inches by three inches, on the end of the piano so that the hand itself is seen.

This way of examining one's self has several advantages. On account of its novelty, it appeals to most pupils. They are more anxious to do things correctly since they see themselves as others see them-perhaps their pride and vanity assert themselves somewhat. And though they actually see their hands, they do not form the inconvenient habit of gluing their eyes on the keyboard

[Few virtuoses have had so long and thorouch a training as Mark Hambourg. He has always been celebrated for his prodiction schemical schemenaris. In the present series of simple training and the scheme of the sch

Even Tone is another most difficult object to strive for in playing scales. For the human hand is physically so constituted that certain of the fingers are weaker than the others. Namely, the fourth and fifth, are the weak ones, and the first, second and third the strong ones. From this fact ensues the natural consequence that the notes struck by the first, second and third fingers are liable to be louder and firmer in tone than those upon which fourth and fifth fall. This weakness can only be corrected by pressure from the forearm transmitted to the fingers, as I have already insisted upon when speaking of the articulation in five-finger exercises. The pressure is here used as an equalizer, in this fashion, that the conscious habit of the pressure having been established by practice, it works upon the mind and forces the performer unconsciously to give an extra compensative pressure to the weaker fingers, according as he detects by his ear that they require it. This equalizing of the tone by pressure serves again to illustrate how the theory of its administration through the forearm, working upon the fingers, establishes absolute control of the muscles, not so much by its direct action on the fingers as by its indirect stimulus to the mind, which through it becomes conscious that it has work to do, and is alert to command the muscles properly. The principle is similar to that of the well-known physical trainer Sandow, in advocating the use of springs inside the dumbbells his pupils work with. It is not the pressing upon the springs themselves which is necessary to obtain a good result, but the action on the mind while doing so, which excites it to think during the work, and prevent what is being exercised from being merely mechanical action. Later on it will be seen how vital a part of piano technique this control of the muscles by the mind is, constituting, as it does, the principle upon which is based the imparting of light and shade, grada tions of expression and tempo, in fact the life which changes the sounds of the mechanical instrument into

Daily Scales and Arpeggios

Scales should be played every day and in all tonalities, Upon the black notes the fingers may be slightly extended, as it will be found difficult to keep them quite as rounded as on the white ones, owing to the lack of space. Finally, it is important in practicing scales that they should be played absolutely correctly, therefore it is always best to practice each hand separately.

In some ways smoothness is even more difficult to master in arpeggios than in scales, as in them the intervals necessitate wide jumps, which have to be negotiated. I will take the arpeggio in the common chord of C major in the right hand, to illustrate first, the method which I have found very successful with

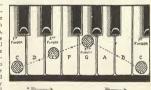
The idea is the same as in the scale. The problem which presents itself is how to smooth over the jump between G and C. On the accompanying diagram I attempt to show, by the small lines underneath the notes, how the finger which falls just before the thumb

wrist and inclined towards the direction to which the used. hand has to proceed. Thus:



Right Hand ascending. X>-C. E. G. C. E. G. (1). 2. (1). Thumb. Thumb Thumb

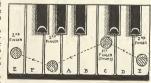
This third finger should be placed upon the note exactly one and three-quarter inches length away from the edge of the key, towards the back of the keyboard. and the thumb should fall underneath it upon G. just the length of its own nail away from the key edge, that is about a quarter of an inch. Thus:



Arpeggio. C Major, Right Hand ascending, showing relative positions of the thumb and fingers.

*Arrow shows direction

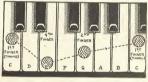
Coming down the position is reversed, as follows: The thumb falls upon the note at the one and three-quarterinch position from the edge of the key, when it is lifted up by the wrist movement, and the third or fourth finger, as the case may be, then falls over the thumb on to the note below, about one-quarter inch from the edge of the key. Thus:



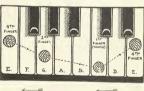
Arpeggio. C Major, Right Hand descending (starting from right of diagram), beginning with 2d finger

(in this case it is the third, on G) is raised from the on E, so as to show relative position of the fingers

The movement of the wrist makes for smoothness at the jump and helps to prepare the hand for the next position. The principle is similar in both hands as in the scales, only reversed in the left, that is to say, when the left hand ascends the thumb is lifted by the wrist and placed one and a quarter inches from the end of the key, while going down it is the third or fourth finger which assumes that position, the thumb falling on the key at the quarter inch from the end of the key, as in the ascending right hand arpeggio.



Arpeggio. C Major. Left Hand ascending, beginning with the thumb on C, so as to show the relative positions of the other fingers,



Arpeggio. C Major. Left Hand descending (starting from right of diagram), beginning with the 4th finger on E, so as to show the relative position of the fingers used.

Exactly the same rules apply in all the varieties of Arpeggio Playing

It is absolutely imperative for students who wish to acquire any proficiency in pianoforte playing to practice a good amount of scales and arpeggios every day, for these difficulties are the A, B, C of the piano, without which no one can get on. Therefore, he who starts his work regularly and thoroughly every morning with a course of scales and arpeggios will gradually find a fine easy technique coming to him and a mastery over the keyboard which will be of inestimable advantage to him when he starts investigating the treasure house of pianoforte literature,

Everyone Can Memorize Music

That is, if Everyone will Work Hard Enough, Long Enough and in the Right Way

Editorial

Here is an article from a teacher who wishes to hide behind a nom de plume. It is not always the great name that makes an article great, and this discussion of memorising coming from one whose identity is concealed will bring real help to a great many who contend that they cannot memorise.

The tight-rope performer walks with apparent ease over the great gorge at Niagara. Yet what seems a pastime to him would be suicide to another. This is often the case with the person who has no difficulty in memorising. It all comes so easily that there is nothing to explain. Here is a writer who has found memorizing a real crux, and who now tells for the benefit of others how success was attained.

We confess that this seems to us about as laborious a method of memorizing as could be devised. Yet it is intended for incurables as a last resort. There are give this method a thorough trial, results will be forth-

Native Chinese education is based largely upon a system of memorising preposterous in its extensiveness. Western ideals are quite different in all arts except those of the stage and music. However, so long as memorizing is the fashion musicians will be compelled to memorize whether they are fond of it or not.

While giving our readers the following minute directions for a detailed form of memorizing we wish to present them at the same time with some vital facts upon memorizing taken from one of the latest psycho-logical works (Outlines of Educational Psychology, by William Henry Pyle). Doing away with quotation marks these facts are in substance.

Children do not memorize better than adults.

The normal memory should remain unimpaired until mental decline sets in.

On the whole girls excel boys in memorizing. Practice improves the memory. That is, the deliberate and intelligent use of the memory not only accomplishes the purpose of memorizing but strengthens the temory just as a muscle is strengthened by use.

Memory is influenced by: I. The character of the initial impression.

2. The number of attentive repetitions.
3. The nature and number of associations. The first repetitions are the most valuable.

Repetition is of little value unless there is a very high degree of attention.

Illness and fatigue affect the memory immediately.

This same author goes on to say that the most economical method of learning a poem is to read the whole poem through from beginning to end and re-read it through in the same manner until it is learned. That is, it is better to consider a poem as a whole than to take it verse by verse and learn it in that way. This would seem to contradict the whole purpose of the following article, but it is here that music differs from poetry. In poetry one depends in a large measure upon the association of ideas expressed by the words and not upon the words themselves. In music one learns the terms of expression, the symbols without associated ideas. The writer, however believes deeply in the need for memorizing the musical content of a piece apart from all keyboard memory or notation memory. That is, the student should hear the music in all its parts without thinking of his means of expression but as though the music were beautiful streams of sound.

Nevertheless, routine is unquestionably valuable. The editor in memorizing long programs for public per-

absolute security it was very necessary to have a pasitive conviction that the piece was really memoriaed This was done by taking a section and playing it over Into was done by laking a later from memory at least eight times in succession without making a single error. If an error was made in any phase of the interpretation the series was started again with a first repetition. In some especially intricate parsages this was carried up to forty or fifty times so that the performer could rely upon himself to produce as accurate execution of the work with very little change of a breakdown. Then the whole piece was played eight times in succession from memory from beginning to end. Before adopting this method of testing the memory and fortifying it, slips in public performance were not uncommon, but after adopting it they were extremely rare. It is merely a matter of efficiency in-telligently applied. The succession plan compels after tion as it carries with it the penalty of beginning all over again. Greater than all this, hawever, is the intellectual grasp which takes in the big meaning of the work as a whole, making it a real part of the per-

formance found that in order to gain a feeling at

former's artistic self. In selecting pieces for memorizing it is always better at the outstart to take those which are "pianistic" or as the Germans put it, Klaviermässig. There are certain compositions for the piana that lie easily under the fingers; others force them into very unnatural and difficult positions. Pieces with "unklaviermassig" passages compel stumbling and nervonsness. This delays successful memorizing and discaurages the student.

The ETUDE has several excellent manuscripts upon various phases of memorizing which it will present during the coming year .- The author of the following assumes the nom de plume "LEGER LINE."

Thoroughness in Memorizing Music

Most articles on the subject of memorizing music are written by persons to whom such memorizing is perfectly natural and easy; this article, however, differs, being the experience of one to whom memorizing seemed almost impossible but by whom, through determination and effort, it has been successfully achieved.

There are many persons who are very musical and play well, yet cannot memorize without great effort. Clara Schumann could never memorize, which seems almost incredible, and it was the cause of much unhappiness to her. To be able to memorize easily is not a sign of special musical ability, for some people memorize very readily but are far from being artists, so do not be discouraged and think you are not musical simply because you do not memorize well. Go to work and find out why you do not and what will help you.

The following rules are from my own experience, and will prove helpful to others if carefully followed. It is, however, a slow, hard and tedious way, but to myself, said, "Anyway so long as I memorize," I do not mind the effort:

1st. Never learn to play your piece with the notes; your object now is to learn to play without notes. Place the music at the side of the rack or on a chair, or somewhere near but not in front of you. 2d. All first practice must be so slow that you think

absolutely, every note, mark, etc.

3d. Say aloud the name of the piece, the opus, composer, key and time. This makes you start out in-

4th. Take the first measure of the left hand; read every note and its value out loud; say them over and until you know them by heart.

5th. Look away and see if you can see these notes, then say them again, seeing them in your mind. 6th, Close your eyes and see the notes in your "mind's

eye," and say them out loud.

7th Take a blank score and write the notes. 8th. Look at the keyboard and see the keys where

9th. Play them three times without tone.

(This makes seven different ways to get them in your mind before playing), 10th. Play them three times or more with tone. (Sometimes in very difficult and long measures I only

learn half of the measure at a time in this way.) 11th. When you feel that you absolutely know this one measure of the left hand take the right hand and memorize it in the same way.

12th. Play hands together three times without tone, slowly and thinking every note.

13th. Play hands together three times or more with one, thinking every note.

14th. Take the next measure in the same way. 15th. Play your two measures three times or more.

16th. Add a new measure in the same careful way and so on, always going back and playing the previously learned ones with the newly learned measure

17th. After the entire piece is learned, make a score of as many pages, lines and measures as the piece has. Write the piece all out by skipping about. For example: Write the second measure of third line, first page for left hand; with the fourth measure of second line, third page, for right hand, etc., until you have written your entire piece correctly. Do this more than once, Also test yourself by saying the piece out loud in this way.

18th. When you awaken in the morning make yourself see your piece entirely through before you arise, or as much as you have committed. Some will say that such memorizing is not memorizing to play, for what good does it do to be able to say or see all of your notes when what you really want to do is to play them. Well, to those not gifted in memorizing, some different method must be pursued from that used by the talented, and if you can say your notes out loud, close your eyes and see them, see them with your eyes open, play them without tone and write them correctly, you will very shortly be able to play them from memory.

Sometimes it may take an hour for three or four measures, but that is better than never to get them.

Then you must study your own deficiencies. What is the matter that you cannot memorize? Is it lack of concentration? What prevents you, is it the harmony or melody, fingering and so on? I found in my case that it is my left hand which caused me to forget. My right hand remembers very well, but I have to keep my mind and eye on my left hand all the time or there is trouble. Of course the study of harmony is a great help but I had studied harmony and yet until I worked according to the above, I never knew a piece without notes. One should find all the measures which are alike, and if you have studied Form and Analysis this will help you in grasping your selection intelligently.

Perhaps on your second morning you may not be able to play what you learned before. Just go over it all in the same way. At first, I could scarcely learn

After a composition is memorized and well practic and you are working up speed, you cannot think and see every note as in the beginning-now you must thinking ahead, and, as some artist said, "remember by guide posts." Find your changes, the danger places, etc.; have little stations along the way

Playing by ear is very helpful and to transpose your piece by ear is good, but for the struggling one, for a long time I believe to memorize from the very first with every movement, every crescendo, diminuendo, the fingering, etc., and even the pedal, is best; just as near

as you will play it later on, as you can.

The teacher of Helen Keller says her success in getting her education has been her wonderful patience, there is nothing too difficult, and she goes over and over and over her work until, to the world, she is like a miracle. So with the poor memorizers; with great patience, hard work, thinking, concentrating and not simply aimless and endless repetition, we can succeed and thus be able at many times to give pleasure to our friends and be a pleasure to ourselves

Misleading Musical History

By the Eminent English Critic JOHN F. RUNCIMAN

Mr. John F. Runciman is one of the foremost music critics of the last twenty-five years. No man, with the possible exception of George Bernard Sham, has done more to spread the Wayner propaganda in Europe. Mr. Runciman's originality and individuality have not only made his wortings forceful but at he same time have domanded the attention and respect of all thoughful musicians. The serious character of Mr. Runciman's aim in the following article is rehanned by his characteristic and novel outlook.

notorious criminal trial in London in 1895. The judge

In prehistoric days, when men were agile as cats, and seem to have possessed as many lives and almost as much sense, no one necessarily knew what his neighor had for dinner or how late he came home o' nights. Mankind changed all that some thousands of years agothe interviewer arrived. He prepared the foundations for the art of history. He found out what his neighbors ate and what they thought: then he wrote down just what he pleased. Later came men who read his writings and the writings of his contemporaries and successors, and by boiling down the contents of say fifty sheets of parchment until it could be got into one sheet gave the world the first crude history. But as the ages passed, and habits and customs changed, and perhaps races and religions perished, mere barren accounts of the doings of the wise and brave of old, fierce or cowardly or silly, did not satisfy. Explanations were needed and asked for, and out of the endeavor to give them grew our modern art of history. I know this sounds purely platitudinous, but wish to

emphasize two points at the outset:

The Basis of History

- (1) The basis of a history is an accurate account of
- (2) This account only becomes a history when the obscure is made clear when tangles are unraveled, when we are shown the significance of obsolete customs, habits, rites: when, in a word, the historian enables us to enter into the life of a past time, whether that life be the life of a nation, a man, a religious sect or

Now, of recent years a vast quantity of musical history has appeared in print, the stories of musicians' lives combined with studies of their achievements (critical biographies) and works of wider scope, such as accounts of schools or periods; and I regret to have reluctantly to say that the preliminary task of securing an accurate basis is being more and more neglected, while from a number of causes the explanations, the interpretations of facts, seem to me to be hopelessly

It is best to state this in a general way. If I specified particular books it would be necessary to justify my charges by going into more detail than can be done in the present article. Some good and trustworthy books have been issued: I am dealing with the bulk and the growing tendencies revealed in the bulk. The first one is a disastrous desire to weigh evidence with regard to facts by counting noses. That is, if a dozen 'authorities" agree that the truth is so-and-so, while only three insist that it is something else, we are told that the evidence is overwhelming in favor of the version of the twelve. Two instances come to my mind at once. Hawkins states explicitly that Purcell's death was the immediate result of his intemperate habits. Purcell's daughter protested, but in vain; Hawkins is supported by a score of musical histories, and so far he has prevailed. Another case is that of Chopin's birth-year. Some say 1809, others 1810. How the result of the nose counting stands at the present time I neither know nor care; but I do know that not long legal circles, and it was played out ad absurdum in a main impregnable,

laid it down that unsupported evidence of a certain witness could not be accepted, but as a second gentleman, of the worst possible character corroborated it the jury must believe it. I am no lawyer, thank heaven, and it seems to me this ruling amounts to this: that if one man tells a lie on oath he is a perjurer and must not be believed, but if two men on oath tell the same lie they are honorable persons and their testimony may send an innocent prisoner to jail. I hope I am neither so brutal nor so ill-mannered as to compare any of my fellow-scribes with such gentry, nor so silly as to fancy any of them as stupid as that judge. Hawkins is the only biographer who ever took away the character of a dead musician; Purcell is the only composer whose memory has suffered because thoughtless people corroborated Hawkins. Chopin committed no crime in coming into the world in 1809 or 1810. But the principle of estimating evidence in this way is in every case preposterous, and mainly for this reason: that those who are reckoned to have corroborated Hawkins did nothing more than simply copy him, and those who defend 1809 or 1810 as the correct date for Chopin's birth largely rely upon one another. It is a point on which Dr. R. R. Terry and myself, amongst others have insisted, that we cannot treat a number of biographers as independent witnesses unless we know each has made original investigations. Most histories of music are bare-faced compilations, and these, the most favored in our music schools, are at best unilluminating and at worst, especially when the earlier composers are dealt with, thoroughly misleading.

Original Research Needed

One can understand, even sympathize with, the compilers of text-books to be used in schools and for the preparation of hapless students for examinations. Compiling is thankless work, and if you are a lazy man-why it is easy to turn up Grove's Dictionary, and Hawkins, and Burney and the rest, and get your dates, etc., from them, supported, as they are, by a thousand "authorities" who merely stole from them. It is far from easy, however, to grasp the state of mind of the most slavish of copyists, who continue to this day to repeat the opinions of their predecessors. A few volumes of music can without too much mental strain be read or played through; but that this fearful task has not been attempted is demonstrated by the wonderful unanimity of the majority of the historians in putting Palestrina, Byrde, Bach, Haydn and Beethoven in their places, and the even more wonderful identity of language employed with regard to Mendelssohn's perfect form and polished workmanship, to Schumann's eccentricities and Schubert's lack of a solid foundation of sound counterpoint, to Wagner's lack of melody and ignorance of the laws of form as laid down by Haydn (who, by the way, laid down no rules). Why, one exclaims, if a historian has no original insight and must needs say only what has been said before, surely he might devise a new form of words to say it! Alas, no: the same false criticism uttered in the same stale phrases is placed in the hands of the successive generations of pupils in the schools. Woe to the candidate ago I read an article in which the question was sup- at an examination who utters one original view: the posed to be settled, one way or the other, by nose- professors will say he is "wrong": he will be triumcounting. Now this pretty game is not unknown in phantly ploughed, and Grove, Banister & Co. will re-

History that is not History So far the kind of history I have referred to is not history at all, but at best the bones of history. When we come to the attempts at true history, the kind mentioned in my second paragraph, we find it

to be largely vitiated by theories that lead to hopeless misinterpretations of the data. Sir Hubert Parry is a sincere student of history who has dispelled many of the misconceptions of previous academics. But he is obsessed by the theory, the tacit assumption, that music is progressive in the sense that science is progressive. that modern composers necessarily write finer music than did the sixteenth and seventeenth century polyphonists because in certain respects they know more. Let us apply an analogous test to poetry. Every schoolboy to-day knows more about the world we live in than Aeschylus and Sophocles-perhaps he may be more profoundly learned in the grammar of the language they used. Would Sir Hubert suggest that the boy's exercises could ever approach in grandeur and beauty the work of those benighted mortals? We are better acquainted with the earth and the English language than Shakespeare; we could tell him lots he never learned about Africa and America and the derivations of words. Could we write the plays? If so, it is a pity we don't. This theory of the progressiveness of music leads Sir Hubert to overlook a simple truth that nothing can be more beautiful than a perfect work of art. After a certain point, bigness alone counts for nothing, and during quite an early stage in early music that point had been reached. In grandeur and nobility of structure and outline the models of Sweelinck, Byrde and Palestrina have never been surpassed; and a little more than a hundred years after those men we have the choruses of Bach and Handel, vast, magnificent designs, not since approached. Of course Sir Hubert would admit this in theory; in practice he is guided by his obsession and regards perfect works of art as mere attempts marred by defects due to inadequate knowledge and an unripe technique. The polyphonic school he looks on as inferior to the harmonic which temporarily succeeded it-"temporarily," I say, for we are as far away now from the structural form based on key and employed by Haydn, Mozart and Beethoven, as we are from the modes of Byrde and Tallis. Where the line should be drawn I cannot guess. If music "progressed" from Palestrina to Beethoven, then it has progressed from Beethoven to Scriabine and Ravelwhich I am not prepared to concede. That need not worry us. The musical history of to-day is being made; once made, later men will write it: the men who make history rarely try to write it, and they never succeed. I deplore Sir Hubert Parry's hallucination because precisely that prevents him seeing what growth in music really means, prevents him seeing why successive generations of composers were driven to widen the bounds of their art, prevents him realizing and proclaiming that the difference between the beauty and expressiveness of Byrde's music and those of Beethoven's is one of kind and not at all, or not necessarily and inevitably, a difference of degree.

Another hallucination, a literary one, is in a sense the reverse of this. No history can be written if we interpret the deeds of our forefathers purely in the light of our own ideals, ambitions and motives. We

want to know not only what they did but why they did it; and to learn the real reason for any of their actions we must be able by sympathy to enter into the thoughts of bygone times. In that sympathy, intuitive but easily developed, lies the beginning of the true historical wisdom. Without it the most ludicrous blunders are possible. I have by me an old book on Purcell in which the author refers to that composer's scorn for "the frivolous French school." He confused Sulli with Offenbach-and used to teach musical history in our music schools. His mental attitude was fatal; but I don't know that the sense of history, based on feeling for the past, is much better unless guided checked at every step, by reference to indubitable fact. Unchecked, it hurries us to erroneous conclusions. Let me illustrate this by briefly recounting an experience of my own. When I began to study the polyphonic music with some thoroughness the spell of the old world overcame me. There was the beauty of melodies twining round each other in wondrous order amidst the seeming confusion, each moving independently towards its definite goal, and every moment giving rise to sweet concords or sweeter suspended dissonances. Interfused with this beauty of time and harmony I felt strongly the strangeness, mystery and sadness attached to all human things that are gone forever. An evening atmosphere always surrounds ruined castles and deserted churches, and that atmosphere I chiefly felt in the music. The clash of the harpsichord, the phantom whisper of the clavichord, at once transported me into forgotten centuries. A fugue of Bach-say, so entirely an eighteenth century one as the F minor in the second book of the Forty-eight-might call up a vision of an old courtyard, with a fountain splashing, and a chill wind blowing out of a lowering gray sky. A motet of Josquin de Près or Sweelinck might be less mournful; but all the old stuff, from that of Bach's time back to the earliest we possess, was to me the voice, not of Bach or Buxtchude, Ockeghem or Byrde, but of the dead centuries calling feebly and plaintively from the further side of the grave, sweet, pathetic, remote.

So far I had learnt nothing about the old musicin fact I was terribly mistaken about it, so far as I had any positive ideas at all. One day I learnt better. Sweelinck and Byrde did not, any more than Purcell and Bach and Handel did, look upon themselves as mournful figures moving in the twilight of the past. They would have repelled with laughter, contemptuous or merry, the suggestion that they were living and putting their souls into their music for the benefit of strangers yet unborn. Doubtless in turn each, like Whitman, reckoned himself the acme of things accomplished. Their voices may echo strangely, almost weirdly, in our ears down the long corridors of time: to the singers themselves, be sure, they sounded fresh, cheery, merry. Those old men dwelt healthily, with noble energy and ambition, with strength and gaiety of soul, not in any cloistral gloom but in the bright sunlight and the free air of heaven. When one has learnt to feel this in the music the moment has arrived for beginning to understand, beginning to see what each man added to his art, how he influenced and was influenced by others; and this understanding, combined with a knowledge of dates and base facts, constitute true history, even though it remain in the mind and never be written.

It is remarkable that the people who regard the arrival of the harmonic school-e.g. Haydn to Beethoven, as marking the last step conceivable in music cannot add a simple accompaniment to a folk song without turning it into a thing at once modern, colorless and yulgar, while others, dominated by the old-world emotion, sentimentalize and devitalize it by employing what they consider archaic harmonies. In such matters there is no "golden mean," but only a right way and a wrong. Another point to be noted is: those who will have it that the masters of the past were only experimenters cutting a way for our noble selves, who fear to concede anything to the mighty dead, are equally timorous regarding the future. Stupid old Macfarren misunderstood the past and-heaven forgive us if we laugh derisively !--was "extremely suspicious" of Wagner and the moderns. Men like Dolmetsch, who have taken the trouble to comprehend the music of the ancients, their thoughts, aims and actual achievement are receptive to the attempts of the most daring innovators of to-day. Of course there are devotees of the old whose enthusiasm makes them turn a deaf ear to the new. But generally speaking a man whose originality and mental energy drive him to re-create the old and find in it a new field for artistic pleasure is likely to open his ears wide when the new

THE ETUDE thing is actually created in the present day and will not be enjoyed by the multitude until the day comes when it will already be old.

History and Biography Inseparable

No apology should be needed for treating history and biography as complementary. They are inseparable, one and the same thing. The history of music is the record of the doings of a few great men-that and just a very little more. A biography is one chapter of a history amplified into a book. Such books are far more useful and stimulating than any particular chapter of a history. Still, a history, if only someone would put together a good one, has its uses: it affords the pupil a general, a bird's-eye, view of the past, of the rise

and fall of schools; gives him a frame into which he can fit more detailed knowledge. But we want no more compilations of stale and false history, no mon wearisome repetitions of Burney's opinion of Handel (or for that matter, of anyone or anything else); we do want all the stories and supposed facts to rigorously checked, and the preposterous forth-in discarded; we want a criticism of the older music from the point of view of to-day, not the point of view of the eighteenth or early nineteenth century. The "prog ress" of music hallucination must be cured; the his torian must not allow his sense of the past to over master him. Then we shall have a history that will be worth reading.

Sibelius and the Music of Modern Finland

"Finland," observes the writer on "Song" in Grove's Dictionary, "is 'the land of a thousand lakes,' vast stretches of moors, deep, silent woods and long, dark waters. These elements and scenery are reflected in the gloomy, mystical, fantastic yet monotonous poetry and music of the in-dwellers," Finland has always been a bone of contention between Sweden and Russia, and since 1809 has been under the control of the Czar. Previous to that Finland was Swedish territory, and indeed owes much to its Scandinavian neighbor. Christianity was brought to Finland by the Swedes between the twelfth and fourteenth centuries. Nevertheless, Finland has always maintained certain tradiions and ideals of her own, born of her thousand lakes, and these are strongly reflected in the national music of the people.

"The true national period of Finnish music," continues the above-quoted authority, "begins with R. Kajanus. Imbued with the classic-romantic traditions, yet heart and soul a Finn, Kajanus drew his inspiration from the Kalevala, and did much to originate and stimulate interest in his country's music. But the actual representative of Finnish music is Jean Sibelius. His art reflects the grave and austere beauty of Finland's scenery and poetry, and expresses the inner life of the people-the despairing and passionate struggles and yearnings, the childlike simplicity and proud melancholy. Hence the worship Sibelius evokes among his countrymen, and his power and influence over his young disciples."

Sibelius was born at Tavastehus, Finland, 1865, and was originally a law student. He later placed himself under the instruction of Wegelius at the Helsingfors Conservatory and afterwards studied with Becker in Berlin and Goldmark in Vienna. He is at present director of the Helsingfors Conservatory. In spite of

his comprehensive training, however, "he has nothing in common with the Russian or German; and even the Swede and the Dane are foreign to him." He is Finnish all through. It is inevitable that a composer should be known most widely through his shorter works, and to most people Sibelius is known only by the short but beautiful Romance or the weird Value Triste. His chief works, however, are the two symphonies in E and D, The Swan of Tuonela, the overture and suite Karelie, En Saga, Finlandia, and the incidental music to Kuolema (from which the Vals Triste is taken).

A cousin of Winge, Per Lasson (1859-83), raised great hopes by his beautiful songs and piano compos but died when quite young. The Christiania Theater has now been closed and its performances transferred t the newly-erected and more convenient National Theater, the conductor of which is Johan Halvorsen. The majority of operatic works performed at the Christiania Theater and National Theater have been foreign masterpieces, but several original native music dramas have been brought forward. Among these may be mentioned The Cossacks, by Catharinus Elling Another prominent representative of Norwegian dramatic music is Gerhard Schjelderup, whose services to music in Norway have been recognized by the No wegian Storthing in the form of an annual pension. An account of Norwegian music would not be com-

plete without mention of the male choirs, which have played a very prominent part in musical life. The great epoch-making awakening in this domain took place when Joh. D. Behrens (1820-90), in the middle of the forties, founded the Students', the Mercantile and the Artisans' Choral Societies in Christiania. Behrens had many eminent co-operators, including F. A. Reissiger and O. A. Grondahl.

Teaching Pupils the Musical Alphabet

By Harold S. Clickner

A GREAT many teachers are quite satisfied merely in telling pupils that the first seven letters of the alphabet are used to represent musical sounds. They do not just how this series of seven letters can be used, nor how they may be found in music. Ask a young pupil to recite the first seven letters of the alphabet and he will do so rapidly enough, without error. Ask him, however, to say them backwards from the letter G, and he will almost inevitably hesitate and make mistakes. The following plan, giving drill in the use of the alpha bet letters used in music, will go a long way toward making pupils good sight-readers, and will in addition pave the way to more thorough study of harmony.

After telling the pupil that the first seven letters of the alphabet are used in music, have him start with each of the letters in turn, and go through the scale until he again reaches the letter he started with: A, B C. D. E. F. G. A; B, C, D, E, F, G, A, B; C, D, E, F G, A, B, C, etc. Have him continue this drill throughout the musical scale, until he has thoroughly mastered Having done this, let him carry out the same drill. downwards: G, F, E, D, C, B, A, G, etc. Next make him say the letter above and below any given letter, and keep this up until the pupil can answer readily and

The next step is to have the pupil recite his letters skipping by thirds, such as we find in triads, and chords of the seventh, ninth, eleventh, etc. Start from each letter in turn and build up a ladder of thirds, A, C, E, G, B, D, F, A, etc. Follow this in reverse order also from each letter in turn. The pupil will have a little be worked out in notes on paper.

trouble in this, but it is very valuable exercise. After continuing the study until perfection is attained, the pupil is ready for the next step, which is to have him give you readily the third above or below any given letter. This gets him to be just as quick in thinking downwards as upwards. The second and third inversions of triads employ the

interval of a fourth, and it is therefore necessary to have the pupil able to reckon up his alphabet in fourths in the same way as thirds. It is well also to let the pupil hear how these intervals actually sound in music. Let us now see what can be learned by gaining this familiarity with the letter names of notes. Take the alphabet in thirds, as follows, and it will be found that knowledge has been acquired which will serve as a foundation for many things:

1 2 3 4 5 6 7 8 A C E G B D F A

The first four letters represent the spaces on the staff in the bass.

The second, third, fourth, fifth, sixth and seventh letters represent the lines above the staff, bass clef.

Third, fourth, fifth, sixth and seventh letters represent the lines of the treble staff.

Fourth, fifth, sixth, seventh and eighth are the lines of the bass staff. Fifth, sixth, seventh and eighth are the spaces above the bass staff

After having mastered the system mentally, it should

"Nervousness" versus "Karma

A Much-needed Parable for Timid Performers By CONSTANTIN von STERNBERG

Have you ever been afflicted with what an Irish wit once called "Footlight phobia?" Are you suddenly stricken with palsy when you are called upon to play? Then Mr. Sternberg's article with a remedy based upon common sense will help you immensely,

Among the parables illustrating the Buddhistic doctrine of "Karma" there is a beautiful one which teaches a fine lesson to those who feel embarrassed when playing before an audience. This lesson, well worth learning in many respects, may justify the telling of the parable here. The story goes that the Buddha, while visiting the infernal regions, was entreated by a grave sinner to save him from his eternal torments. He added that he had fully repented of his wrong-doings, whereupon the Buddha replied: "You repent to-day what the stress of circumstances may cause you to repeat to-morrow If you wish to free yourself from Hell: forget Self, for, then you will need no help from me; a spider's thread will be strong enough to hold you as you climb out." Just then a spider came down on its self-woven mer-like thread. The sinner, half doubtfully, took hold of it, began to climb hand over hand, and, lo, the fine strand held him well. After a little while it began to give a little and looking down, the sinner saw that a number of other sinners were climbing after him. Fearing that the load may be too heavy for the slender thread, he called down: "Get off, you, this is my thread!" when-snap, the thread broke and the sinner fell back into Hell.

The application of this pretty parable to those who play before an audience is almost too obvious to need explanation, were it not for the circumstance that those players very often deceive themselves in the same manner as the poor sinner does in the parable. He evidently thought that to "forget Self" required nothing more than the resolving to do so; he was not aware that it means a complete change of heart toward his fellow beings and that such a complete mutation of a habitual attitude of mind is not possible in one direction alone, but must affect the whole being in all the numberless ramifications of life.

In playing to an audience, people flatter themselves with the thought that they are doing something "for others" while frequently they only woo applause and gratify their desire for being the center of attraction and attention. They do not admit this "human, all too human" failing of vanity-of course not-and when they afterwards feel that they have not done full justice to themselves, they plead embarrassment, unaccustomed environment and, more than anything else, 'nervousness," that maid-for-all-work in our language which, like charity, is supposed to cover a multitude of sins. Yet, their real fault is: that they cannot or do not "forget Self."

The Witches' Dance of Fear

When they go upon the platform there begins a perfeet witches dance of seemingly disconnected thoughtfragments in their mind: there sits that girl, Miss A.; she never liked me; she whispers to her neighbor; it is surely something about me. Oh, if only the piece would go as well now as I played it at home an hour ago. I wonder how the audience will like my playing, I am so excited, I can hardly see the keys, I, me, my, I, I,-this is the connecting link between the seeming chaos of thoughts and it would be wrong to ascribe this condition to a want of power of concentration because in all the turmoil of seemingly disjointed thoughts there really was a concentric point and this point was: "I"!

This does not mean that the people who cannot forget Self when on the stage are necessarily selfish. Selfishness is too great a vice to charge these harmless people with, for it is the result of a bad character and disposition. No greater injustice could be committed than to accuse these innocent people of selfishness. There are, however, many ailments, of body as well as of mind, that appear in two forms of which one is malignant and the other is mild. There are, as we know, small-pox and there are also chicken-pox. Selfishness, the malignant form, hurts others directly and the afflicted one indirectly while the mild form "Self-conof unselfishness, liberality, tolerance and generosity.

Think of What You Are Doing

In suggesting a cure nothing would be easier than to say: forget Self and think of the composition you have to play; but our thoughts have a way of asserting their independence; they defy our commands sometimes; they come willy-nilly and nothing scems to be able to control them. Still, there is something to which they will yield; it can be put into one word: poise! But this would be like telling a hungry beggar to buy bread, when he has no money wherewith to buy it. What is "poise"? Physically, it means a state of equilibrium; psychically it denotes equanimity of mind. Now, there is no absolute separation between the physical and mental or psychical; they are overlapping zones of life and must be understood to be so, before any thought of a cure of self-consciousness can be entertained.



CONSTANTIN VON STERNBERG

The spiritualists and occultists in general talk a great deal about the "power of mind over matter." I have no intention of starting a controversy about it, because to a certain limited length of the way I go with them, as everyone does who ever had occasion to control his utterances when suffering from a toothache. But they overlook the fact that the relations between mind and matter are reciprocal and that either can control the other. When a brick drops upon our head and makes us unconscious for hours or days, it surely demonstrates that there is a "power of matter over mind." Hence, the point upon which the sufferer from selfconsciousness must fasten his attention is the control of his physical being and then let his body act upon his mind. Whether this is or is not possible, the reader may ascertain by a single experiment in the following

Stand up and strike an attitude of the utmost horror,

phases and situations of life are the very personification afire, and the stairs burnt away, the flames beating into your room and all escape from a certain and torturous death cut off. While in this bodily attitude, try-without changing your facial expression-to say in a sweet tone of voice: Molasses! You will find it impossible; either your bodily attitude or the tone of your voice will not be convincing. By long practice you can produce that division of mind necessary for the "dualism"-but who would waste his time on such a useless thing!

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Try also the reverse of this experiment; sit down in an arm chair and assume the bodily attitude of the utmost comfort; as if you had come home after a day's hard work and gave yourself up to a full enjoyment of home comfort. Rest your hands upon the arms of the chair, the feet on a hassock, the head upon a cushion that is placed just right, every muscle of the body and face relaxed in the utmost repose and then-without changing a muscle in your face-cry at the top of your voice: "Fire"! Your experience will be the same either will your bodily pose look forced and lose its naturalness or your voice would not convince a blind person that you mean what you shouted.

The deductions from these experiments are: (1) that your bodily attitude and your audible utterance influence each other mutually: it matters not whether your utterance is made directly by the voice or indirectly through the fingers, because in piano playing the fingers represent your voice as much as the singing voice is but an idealizing representative of the speaking voice; (2) that, when you enter the stage, your control of the body is much easier than your control over the mind, since the mind skips about from thought to thought against your will; (3) that the assuming of a bodily attitude of graceful ease will soon affect your mind so as to make it participate in that poise, balance, equilibrium, equanimity or whatever we may call the condition of perfect case

Entering the Stage

Therefore, when entering the stage or approaching the piano in a parlor do not rush at the piano and as soon as seated, start at once to play; if you'do, you will make your whole audience nervous. Take your time! Walk in a comfortable tempo to the piano. Arrange your seat until it is just right. Glide lightly with one hand over the surface of the keys to make sure that there is no moisture of any kind upon them. Deposit your handkerchief in the left corner over the keyboard. Take, pleasantly smiling, a look at your audience to see that all conversations, which might not have been ended when you came in, had a chance to finish. Now, with a slight inclination of your head, think of your piece, how it begins, what the mood is at the start, how you will work up your climax and-resolve to make your audience like the piece (for, if they like the piece they will also like your interpretation of it)and by this time your audience will believe you to be perfectly at your ease; but, what is more, you, yourself, will believe it, too, because the quiet motions of your body, the outward attitude of ease and comfort will have reacted upon your heart, through it upon your circulation and thus you will have come by physical means into the proper psychical and mental condition.

This is no faith cure; it is based upon reason. It may not succeed quite fully at the first trial, though even this first trial must show some results; but it is quite sure to succeed by repetition. The secret lies in this: that while thinking of those little things which I asked you to do before you start to play, you had no time to think all those silly thoughts which prevent you from "forgetting Self." The thoughts I propose to occupy your mind before beginning to play are not deep; they are as flimsy as Buddha's spider thread, but they will carry you out of your so-called "nervousness" if you let them occupy your mind to the exclusion of Self.

P. S. Your technic, of course, must be in good order, ambacts one multrectly wante the mid form self-con-solonsness" hurst only the sufferer himself, and with stretched out, the eyebrows contracted, every muscle a "bad conscience" and, therefore, quite justified. otherwise your "nervousness" is only a cuphemism for

Prospect and Retrospect

A Critical Survey of To-day and Yesterday in Music

By JOHN ORTH

Experience or the Big Name-Which?

By Harriette Brower

position in the music department of a large school. The post in question was one of importance; the teacher must know the repertoire of her instrument, must be able to arrange concerts and musicales, must take charge of a harmony and ear-training class, and be fully capable of managing pupils of various kinds

The first applicant had just returned from Europe, where she had spent four years in study. She had been a diligent student and had made good use of her time. Her masters were foremost in their profession; they had been pleased with her progress, and had given her excellent credentials.

The second young woman had no foreign prestige to aid her, for she had never studied music out of her own land, nor had she testimonials from this or that fashionable professor, with a high sounding foreign name. She had been instructed by capable women teachers who knew their business and were up-to-date and thorough. Early thrown upon her own resources, this girl began teaching when very young. Even then she seemed to have the "knack" of imparting what she knew. Soon she had a large and promising class. She organized classes in ear-training and analysis, and gave frequent pupils' musicales, besides keeping up her own study and practice. She took organ lessons also, and played the organ in the home church.

With seven years of experience behind her-with enthusiasm keen and fresh, ever striving to advance and improve herself-this girl applied for the post above-mentioned, not at all sure of winning it, but anxious to try. I hardly need add that she secured the position without the least difficulty, on account of the experience she had had. It was American training plus experience against foreign training

minus experience. It is quite likely, on the other hand, that if the girl with the European training could have shown that she had taught with success for six or seven years, she might have carried off the coveted post, but it would have mainly been due to her previous experience. School directors will not engage teachers without experience. Many young musicians have suddenly come upon this stumbling block, as, with high hopes and artistic aims, they prepared to start out and enter the profession. Perhaps they have already begun to give a few lessons in their native town. Having grown up with the people, and played about in private musicales in earlier days, they now find it difficult to command an adequate price for either playing or teaching in the home town. When possible they leave home and go to a music center for a couple of years, where they take a course in some musical college or conservatory. Returning, they believe it will be an easy matter to start again in the home town; but alas, the results are almost the same as before; it is uphill work, with insufficient pay.

What Are Your Qualifications?

They now grow restive, these young people, who are so eager to make a living out of music. What is to be done next? They apply for positions in schools and institutions away from home. But the first questions that confront them are: What are your qualifications? What experience have you had?

A case of this kind was that of a talented young teacher, who had studied the piano for years. She also broadened her horizon by taking up the organ, voice and harmony. She had a small church organ to play, and drilled the choir of the church. Wishing to understand public school music, she took a two year's course in this branch, and then applied for a position. To the question as to experience, she replied that in this particular line she had had your experience To-day!

Two young women applied for a piano teacher's no experience, but desired to secure such a position, as it would give her the necessary experience. Of course, this answer did not satisfy the examiners. She was given a class of children to teach (during the examination), as a test of her ability. While she acquitted herself valiantly at this trial, and came off with flying colors, yet her fatal lack of experience went against her, and she was unable to secure the wished-for post.

This girl was made of the right stuff. She returned home, kept right on with her class of pupils, her organ and her singing. Not an opportunity did she let slip to broaden herself, to make herself more efficient-to gain all the experience she could under the circumstances. At several different times she came before this board of examiners in the musical metropolis; she learned to ignore their harshness and brusqueness; and finally was able to do her best. Though the lack of experience in the department of public school music militated against her, account was taken of her record as piano teacher, pianist and organist, and she received an appointment to an important post.

What is to be done in order to gain this coveted experience which is such a valuable asset in the young musician's career?

Help Yourself

FIRST: We must do all we can for ourselves.

Suppose, for the time, our lot seems to be cast in a small town, where there are but few musical advantages. Shall we sit down with folded hands, and give up the game? Not at all. If we are really in earnest in our desires to improve, to broaden ourselves to gain experience, we will be on the alert to enlarge our class of pupils, to make our teaching more effective, thus making our pupils more interested in their work. We will improve every opportunity that comes our way; if they do not seem to come, we will entice them-more than this, we will go out and seek them.

SECOND: Enlarge your repertoire. You can always be at work, learning new compositions, becoming familiar with the best that has been written your instrument. There is no need to settle back with indolent contentment, when you are ignorant of the Fantasies, Rondos and Sonatas of Mozart and Haydn, the early Sonatas of Beethoven, the compositions of Mendelssohn, Schubert, Chopin,

Schumann and Liszt. THIRD: Books about music. There are so many of these, and the number is constantly increasing. Lives of the great composers, their letters and essays; analytical and critical studies of the works of the great composers, history of music, all these will prove of deep interest. While we speak of books on music, let us not forget the musical magazines, so full of helpful and progressive ideas. No wide-awake teacher or student can afford to do without these aids to progress. If the teacher lives in a small, out of the way town, it is all the more perative for her to have the uplift of these helpful monthly or weekly visitants.

Reach out to the suburbs of your town-or bevond them-and broaden your field. Bring the message of harmony to those who are not as fortunate as yourself. You may chafe because you do not live in a music center; you may think your life narrow, because you fill it with a round of lessongiving. Do not forget that while you are teaching those pupils, you are helping yourself; you are the one who is gaining the much-wished-for experience.

Finally, when you have improved to the utmost every opportunity which can be grasped in your environment, the way suddenly opens for you to obtain a larger environment, a wider horizon.

Do not lose a moment, then, but begin to gain

"Experience keeps a dear school but fools will learn in no other." Benjamin Franklin could well say this because his whole education, right up to the day of his death, was in the school of experience and what American was wiser than "Poor Richard"?

The Penalty for Missed Lessons

By Charles W. Landon

RAILROAD engineers will tell you that every time train stops at a station it takes just so much mor energy to start the train again. Energy means expense. That is one of the laws of existence. Can't rou see what the application is to the missed lesson Teachers all over the country are fighting to make the public realize that it is the necessary custom of the profession to charge full price for lessons missed in as though they had been taken. Allowing that the teacher gets the full price and the pupil sustains the loss that does not by any means measure the pupil loss as a whole.

The loss in interest is hard to calculate, but it is nevertheless very great. When we do a thing as well as we can, no matter how disagreeable the job is we are always interested. The boy who goes along the street of a village vaulting over every hitching post instead of quietly going on the sidewalk gets to the end of the road before he knows it and has a fine time getting there. The pupil who goes eagerly to even lesson, never missing one, is the pupil who has the secret of real progress. The boy vaulting over the posts wouldn't think of missing one. In fact he would go out of his way to get an odd one across the street He is making a game of it. Why not make a joyous game of your music lessons?

The difficulty is that few pupils have any idea of the real value of time. Gladstone said "Thrift of time will repay you in after life with a usury of profit beyond your most sanguine dreams." Goethe said "Every moment is of infinite value, for it is the representative of a whole eternity." A missed lesson means relaxed attention, relaxed attention means relaxed effort and relaxed effort is the certain road to artistic failure, No. until every pupil realizes how serious is the loss that comes from missed lessons will this evil abate.

The Spur of Competition

By Mrs. A. M. Colville

ALL life is a race for goals and the teacher may employ the spur of competition every day in putting pupils ahead. Among those of my pupils, who are also school girls, was one interested in everything but music She couldn't find time to practice, she didn't like to practice, nor did she like the things she was sup-

sed to practice. The only decent thing left for me to do was to write to her parents, telling them I could teach her no longer. Then my waiting room came to the rescue. One day this unsatisfactory young lady, not having been at school, came early for her lesson, and had to wait some fifteen minutes. The pupil I was teaching at the time, a hard working, conscientious girl, was playing a sonata of Haydn and playing it well. After dismissing her, I called Miss Rebel in, but giving me no time to speak, she asked:
"What was Ethel playing?"

Upon my telling her, she said.

want to learn it too."

Telling her it was more difficult than anything she had attempted seemed only to add fuel to the flame of her ambition, so having a copy on hand we set to work. Then came a surprise. I fancied she would tire, but not at all. She worked like a Trojan at lessons and at home. Difficulties were overcome, and not a word said of lack of time or inclination to practice. Practice periods jumped from an uncertain half hour, to two and a half hours a day. Then the reason for this remarkable reformation came to light. At school, this girl and Ethel were rivals for supremacy n their grade.

This gave me an idea which served me well. Once a month I invited the girls whose music was about the same grade to my house for an evening. They brought their fancy work, and it was understood each was to play once. Between numbers they discussed the pieces, composers and each other's interpretations. with an appalling frankness. Criticism delivered by me in the same way would have evoked floods of tears, but a word of mine, dropped into these discussions helped to a better understanding, and eventually I had the satisfaction of knowing that music lessons were studied and discussed as earnestly as school work.

DID you ever stop to think what a musical galaxy came into the world just about one hundred years ago?

each one of whom was doing some of his most wonderul work in the forties. I leave out of consideration

Herz

all of whom, with many other talented ones, were active at this time. And yet the people of that period looked back into the past to find anything worth while in the realm of music.

Many people seem to have eyes in the backs of their heads, so that it is much easier for them to look backward than forward. We all know that something very unusual happened to Lot's wife when she gave in to the impulse to look backward, but that does not deter them. How secure we feel in the past and how most of the world, especially the well-to-do part, likes to go on reproducing its past to the end of time. How sure we feel of Bach (1685-1750), Beethoven (1770-1827), Mozart (1756-91) and even Brahms (1833-97) now. and yet these men were all pioneers, "anarchs" as Huneker puts it, men who dared to stand alone, men of faith, not faith in the past but faith in themselves and the future. Now, the question is, have we to-day worthy successors to Beethoven. Schumann or Brahms and their kind and if so who are they?

Masters of To-day

It is safe to say that if we have any such masters at this time we are not aware of it, at least I see no reason for us to flatter ourselves that we are more discerning in this regard than the generations that have preceded us, including the very last one, which was certainly as far off the track as any in its estimate of its own time.

I believe we have with us at the present moment as great musicians as ever lived at any one time. Furthermore, I feel certain there never were more talented composers than now at any one period. Every generation has entertained angels unawares. I believe we are doing the same now as in the past in our lack of appreciation of what is around and about us and with us. If you will now lend me your imagination for a mothis interesting subject. We will now suppose the announcement is made that Handel, the great immortal Handel (1685-1759), is to conduct his Oratorio of The Messiah, or Bach (1685-1750), John Sebastian Bach, is Beethoven to conduct his ninth Symphony. Mendelssohn is to conduct his Oratorio of Elijah, or Wagner to conduct Lohengrin or Die Meistersinger, or it is learned that Chopin, the beloved Chopin, and Liszt. the incomparable pianist of all time, are to give piano recitals, or Liszt to conduct his Dante, or Faust Symphonies or Oratorio of Christus or St Elizabethwhat do you suppose would happen? Wouldn't the musical world stand on its head, and wouldn't it be all agog as never before? Wouldn't it be wild with excitement, even to the point of hysterics, with anticipation if any one of these things were to happen, and yet when these and similar events did occur there was no hysteria and often no undue excitement, which shows that it takes time to appreciate the true greatness of a real master.

Saint-Saëns says, "When we have passed over the fashion of extreme modulation, when we have ignored the strivings after effect and complication we may come back to strong simplicity."

I venture to say, however, that this "come back" will not take place until we revert to the romantic days of the stage coach and the tallow candle, not to mention innumerable other milestones, which have been passed and left in the rear for all time. This reminds me of what Bargiel once said anent Mendelssohn, when someone remarked that he thought Mendelssohn's star was on the wane, that he had seen his best days. Bargicl replied with much warmth "Mendelssohn seen his best days? My dear sir, I tell you Mendelssohn's day has not yet dawned."

"Moscheles (1794-1870) disapproved of Chopin and Liszt." Yes, and so did practically every one else, at that time, although Chopin's greatness as a composer was recognized before Liszt's. Moscheles considered himself the equal of Becthoven. And why shouldn't he have thought so when practically every one agreed with him in this estimate of his powers?

Madame Moscheles' Fund Madame Moscheles, you know, left a fund by which

her husband's memory was to be kept alive. The student who plays one of his concertos in the best manner is to benefit by this fund. I believe the contest is an annual one, but who would think of playing or studying a Moscheles' Concerto to-day unless he were paid for it? Moscheles was a more imposing figure in his day than even Paderewski, let's say, is to-day, but what of it, what's left of him now? Moscheles was born in 1794, but passed away as recently as 1870. We read, "He was undoubtedly for some considerable time the greatest executant of his age. For a concert given by Cramer he wrote his famous Hammage à Haendel a duet for two pianofortes which afterwards became a lasting favorite with the public." Yes, it used to be played much even twenty odd years ago, but has it "lasted?" How many of you have heard it or have played it? "He was recognized from end to end of Europe as a virtuoso of the highest rank," Moscheles' most important compositions are his Concertos Sonatas ment we will see if we cannot get a little further light on and Studies, Three Allegri di Bravura. He also wrote a Concerto for two pianofortes, and orchestra which he first played from manuscript with Mendelssohn in London, in 1829. We all know his twenty-four studies Op. 70. Of these he might well be proud; they form to give an organ recital the coming season. Let's go a such a valuable connecting link between Cramer and little further and imagine that Mozart (1756-91) is an- Chopin studies. The oblivion into which the rest of

were to return to earth now. He wouldn't understand it at all, after all his truly magnificent success as composer, pianist and teacher of so recent date.

And what about Hummel (1778-1834), who was on most intimate terms with Mozart and studied with him for two years? He also studied with Haydn in Vienna. "He was considered by many the leading musician of an age in which Beethoven was in the zenith of his power. The orations offered to him were unprecedented." His compositions are numerous and comprise almost every branch of music. He wrote several operas, two grand masses. And this is Hummel whose Sonata in F sharp minor, Concertos in A minor and B minor and Septet were, a comparatively few years ago, rated by many as high as anything that had ever been written. Up to twenty-five or thirty years ago even Hummel was a figure in the world of music. One of the critics of the Beethoven-Hummel period wrote about as follows:

"This man Beethoven has talent, undoubted talent, but he seems to be constantly straining after new effects His music is more or less bizarre, dissonant, unmusical and erratic. If he would only write in a sane and normal way, like his great contemporary Hummel, for instance, much might be hoped for his future as a

Reger and Debussy

Look at the cases of Reger (1873) and Debussy (1862), for instance, at the present time, and see how istory repeats itself. You see it's somewhat like this: The young pianist of forty or fifty years ago just as naturally studied Hummel and included him in his repertoire as the young student of to-day takes up, not Hummel, but Beethoven, Schumann, Brahms and Debussy. The Carl Baermans, Perabos Carl Reineckes William Masons as young men took up Hummel (1778-1837) and carried him along with them through their lives just as the younger pianists of to-day are taking up Debussy, etc., and leaving Hummel to his fate That means in a few more years, in spite of his brilliant career of a few decades ago, Hummel will be entirely forgotten, lost in oblivion.

I have taken these two figures, Hummel and Mos cheles of two generations ago, to throw light on musical conditions and show what happened at that time regards contemporaneous criticism. Matthew Arnold says: "To ascertain the master current in the literature of an epoch, and to distinguish this from all minor currents, is the critic's highest function; in discharging it he shows how far he possesses the most indispensable quality of his office-justness of spirit."

What I wish to make clear to you is the fact that no generation has ever been able to size itself up correctly Emerson says, "To be great is to be misunderstood." He might have gone further and added not only misunderstood but often to be hated, despised and rejected of men. It is worthy of note that all composers of significance have been instrumentalists, usually pianists although a few who leaned toward the violin, notably Haydn, Spohr, Dvořák, Kalliwoda and Joachim, also did fine work. No vocalist has ever written anything of consequence. Study your list of composers and see how true this is.

I well remember attending a Liszt piano recital in Berlin, in 1872, in commemoration of the fiftieth anniversary of Liszt's appearance before the public, given nounced to conduct his opera Don Giovanni, or his work has fallen would make him very sad if he by Franz Bendel. Liszt was not much thought of as a

hundred and fifty in the audience. Bendel, some of you will remember, came to this country to play in the great Peace Jubilee of 1869 in Boston.

But what of Reger, Max Reger, the most imposing figure in the world of music to-day, it seems to me, without doubt? If reincarnation is true and John Sebastian Bach is back on earth again he has certainly returned in the person of Max Reger. Ask Franz Kneisel what he thinks of Reger, of his String Quartet in E flat, for instance, one of his latest, if not his very latest, quartets. Ask concert master Theo dore Spiering, of the New York Philharmonic, what he thinks of Reger's sonatas for the violin alone.

As for Debussy, I think that from now on Chopin will have to divide honors with him. Eventually Debussy will be as dominant a note in the realm of music as Chopin is to-day. De Pachmann, with his Chopin recitals, is already a thing of the past. Notice the avidity with which the younger students are taking up the study of Debussy. The older musicians, those of authority, wise and experienced, as always, have come to a standstill. Their attitude toward the new, as represented by Reger, Strauss and Debussy, is one ranging from indifference to downright opposition and ridicule. I know of one most scholarly musician, for instance, who would not allow a note of Debussy to be played on his piano. But the progressive party of music is growing visibly. The followers of the new light in the musical heavens are increasing in numbers

Just as the last generation gave us Brahms and Liszt, and from the one before that we received Schumann, Mendelssohn and Chopin, so now we have Reger, Strauss and Debussy as our contribution to the musical riches of the world. Their halos are hardly visible yet, but I believe in due time none will shine more brightly than these three who are with us now.

"Many writers who make a profound contemporary

THE ETUDE composer in those days. There were only about one impression disappear at the horizon. And some who are made nothing of while they are here find their earthly sunset the sunrise of their immortality," says Horace Traubel in the Conscructor.

Every pianist knows that no matter how great his pianistic triumphs, even if they equal those of a Paderewski (1860) or Liszt, when his last concert is given, when his last note has been struck, he has already begun to be of the past, to fade from the memory of the present.

Faith and Accomplishment

No great work was ever accomplished without great faith. The Great Masters all had this faith, the fruits of which are now our common heritage. The more I think of it the more I see what faith it takes to throw down the gauntlet to tradition and convention and push on along into yet untrodden paths. How much easier to use the old formulas, believe the old truths. and work in the old paths. I believe that our progress in every direction, moral, spiritual, material, philosophical or scientific, has been in proportion to our faith as human beings. Raff (1822-82) and Rubinstein (1829-94) are the two greatest examples of composers of modern times who appeared to be fixed stars in the musical firmament, but proved not to be of this

What of Rubinstein. I don't think any one ever tried harder than Rubinstein to stand in the front rank as a composer. Now Rubinstein had every reason to be encouraged in regard to his greatness and immortality as a composer as far as the favor and enthusiasm of the public was concerned. Rubinstein was constitutionally orthodox as a composer and so was decidedly opposed to the arch heretics, his great contemporaries Wagner, Liszt and Berlioz, and yet the lustre of these three has grown steadily brighter, while Rubinstein's glory has almost faded out. His symphony in C major, the Ocean Symphony, was re-

ceived with great acclaim. The whole conservative world of music hailed him as the musical Messiah for whom it had been waiting. His ambition to be a composer of the first magnitude grew as the years went on One work after another, great and small, just pource from his pen. The ink was hardly dry on one com position before another was begun; numberless some and piano pieces, quartets and sonatas, overtures concertos for piano, violin and 'cello, symphonies and fifteen oratorios.

Raff and Tschaikowsky

A word about Raff (1822-1882). I well remember when on the music committee of the Philharmoniorchestra in the late seventies there was such a clamor for his Leonora Symphony that we had to give it twice in one season. His symphony In Walde was also received with acclaim and enthusiasm. His name was seen on programs on all sides. His concertos, especially the one in C minor, was often heard. But all this has passed. All there is left of Raff is a few piano pieces which still linger with us, and so with the glorious lion-like, invincible and uncomparable Rubinstein, all there is left is the Kammenoi, Melody in F. Valse Caprice and D minor concerto to tell the ston of former grandeur. All this reminds me so much Tschaikowsky (1840-93) to-day. His Symphonia Pathétique bears the same relation to our time that Raff's Leonore bore to the public in his day, a comparatively few years ago. There are those who see greatness and immortality in Tschaikowsky just at it was predicated in Raff's case. I believe they are mistaken. The elements of greatness and immortality are not present in Tschaikowsky's case more than in that of Raff, and as time goes on I feel very certain this is the way it will work out.

Are we looking forward? Have we eyes in the front

Helpful Ideas in a Nutshell

Plain English for Children

Never use long words when teaching children. They do not always ask the teacher to explain, but wait till they get home where they can "ask mother." Mother does not always know. Never tell a child his wrist is "rigid" when you mean stiff. "Have a loose wrist" better than flexible or pliable. At the same time longer words may be used by degrees, after the simpler one is thoroughly understood so that the words in current use are gradually acquired. Music has enough complications as it is, without adding the complications of the English language. One mother taught her child to go to the dictionary with the result that the child always went instead of asking her mother. This did not prove an unmixed blessing, however, since dictionary explanations of words are not always simple enough for children to understand. Children often appear to be stubborn or stupid, when the trouble really is that they are puzzled by the use of words which for them are without meaning.-Miss J. O. Y.

Using the Material at Hand

If you travel during the summer and visit various cities while on your vacation, instead of buying the cheap articles offered to tourists as "souvenirs" purchase a good piece of music or a book, writing on it your name, the place where you bought it and the date. You will soon have a "souvenir" collection of good music that you will greatly appreciate.

I have obtained double service from my ETUDE since I adopted the following plan. I keep a little notebook handy while looking through each new issue, and when I come to an article that will be of future help to me, make a note of it in the book as follows, How Classification Helps in Music Study, JAN., 1915, page 19. I also keep on hand a supply of postal cards and answer such advertisements as appeal to my possible needs, receiving catalogs and literature informing me of new publications, new aids for teaching and study, and musical supplies in general, essential knowledge to a teacher's success

At a recent recital the children came in costume suggestive of the piece of music they played, which added considerable novelty to the affair. In cases where this could not be applied they might dress in costume of the country in which the composer was born .-- G. J. F.

"Go Catch a Gray Goose"

Go catch a gray goose is a game which my little folks like very much. On a table I place a number of cards with staffs, each bearing one note. I stand at the piano, one of the older children is at the blackboard, and the others line up across the room from the piano. A note is drawn on the board; as soon as each child recognizes the note he runs to find it on the piano; as soon as he finds it I speak his name, and then he runs to find the card bearing that note on the table The first child to find the card brings it to me for verification, the "grav goose" which he has pursued and caught. When one child has four cards, he or she is "out," thus giving the slower children a chance. Not more than ten or a dozen should play this game, or roughness and confusion will M. D. MINN

For the Forgetful Pupil

A LITTLE pupil of mine seemed incapable of remembering what her next lesson was to be. Next time I went to town, therefore, I bought a little blue pad of paper about two and a half by four inches in size. Each time she comes, her lesson (and the date it is given) is written out for her on a sheet from the pad, and this is fastened with a small clasp on the page of her exercise book. As each lesson is completed the little blue sheet fastened in the back of the book, for future reference. By this means the pupil's book is kept more tidy, prevents forgetfulness, and keeps a record of past work which is often very useful.-M. D.

To Systematize Practice of Pieces

Draw on a piece of paper a number of squares-as many as there are measures in the section of piece being studied. At the same time number the measures and squares to correspond. Then carefully go over the piece, and in every measure where a mistake appears mark with a pencil a cross in the corresponding square. Then, as you overcome the mistakes, erase the crosses until a clean sheet is shown. Thus at a glance you may see what you have accomplished and avoid the mistake of practicing too much on familiar phrases and neglecting those which are unfamiliar .- G. F.

Memorizing Contests

Whenever I give a children's recital, all have to memorize their pieces. In order to have the pupils memorize their pieces quickly and well, I pin up in my studio a list of the names of those who have finished first. All work hard not to be last. After all have memorized their pieces I pin up a list as follows:

> PERFECT (Names of Pupils) LESS THAN FIVE MISTAKES (Names of Pupils) MODE THAN FIVE MISTAKES (Names of Pupils) More than ten mistakes (Names of Pupils)

This always makes the pupils try very much harder than if they do not know how the rest are progressing .-- R. J. R.

After ten years spent in teaching many small pupils found my right shoulder quite a little higher and my left lower. This is not a condition to cultivate, but it was caused by leaning over so much with the pupil on one side. The remedy is to form the habit of sitting upon alternate sides of different pupils at different lessons. That is, with one pupil sit upon the left side of the pupil and with the next pupil sit upon the right

A Studio Bulletin Board

When in Vienna studying I stayed at a pension tha had a musical custom we, in this country, ought to adopt. In a very conspicuous place in the genera hall a bulletin board held up to our notice posters of all the forthcoming musical events. In this way we knew exactly what was coming, when it was due and our memories were wisely jogged in time to get good seats. As a result of this I have now in my studio an announcement board upon which I post concert notices and urge all pupils to attend. It helps create that so much talked-of European musical atmosphere.-L, R, C.

Sentiment and Sentimentality in Music

By the noted blind Piano Virtuoso

EDWARD BAXTER PERRY

I THINK it safe to assume that no professional musician or critic will dispute the general proposition that the possession of a certain amount of some kind of sentiment or emotion is absolutely essential in interesting and successful playing or singing and that the training and development of the student's capacities along this line are an important part of a teacher's

There is much difference of opinion and much bitte wrangling in regard to the best means to be employed to obtain the desired results and as to the amount and kind of sentiment which it is requisite or even permissible to express. Some stand for an exact unwayering adherence to and reproduction of what are supposed to have been the ideas and feelings of the composer, as indicated by the often faulty and always inadequate marks of expression on the pages of music, This they term a scholarly objective interpretation, a laudable fidelity to the composer's intention, though it may be and usually is as cold as a refrigerating plant, as dry as a last year's cornstalk and as uninteresting as a rail fence.

Exaggerated Sentimentality

Others demand free rein for the individuality of the player and clamor hotly for the dominant persona note or as they express it, the putting of one's self into the music wholly, irrespective of the fact that one may be at the time or for that matter at all times, completely out of harmony with the composer's temperamental and intellectual attributes and the particular

I once heard a pianist play Schumann's Des Abends fortissimo and presto throughout, because as he said he felt it that way. He might as well paint a soft mmer afternoon with screaming scarlet and funeral black, because forsooth the scene reminded him of a hear an amateur or an underdone, inexperienced propersonal tragedy which drove him to despair and made him see red.

Some players insist that all music should glow and throb with passionate fervor, all else seeming to them tame and dull; while still others talk learnedly of classic repose and modest, dignified self-restraint, claiming that it is indelicate to reveal one's own feelings or to wear one's heart on his sleeve.

So the conflicting theories and ideals are bandied about and discussed pro and con until the poor student of music knows not where he stands or which path to follow, too often trying a different one with each new teacher and arriving nowhere,

However, while the precise quality and quantity of sentiment permissible and the limits within which it may be expressed, without violating the sacred laws of artistic decorum, are points on which hardly two agree, on one thing all seem unanimous, at least as far as the piano is concerned namely that the one unpardonable sin is sentimentality. This abhorred and much-feared word, loaded with the accumulated scorn and contempt with which decades of misuse have weighted it is constantly being employed as a club to beat out the life of the nascent musical feeling and artistic enthusiasm of a host of luckless students. to force them to forswear their best though undisciplined instincts and become mere piano playing or rather piano pounding machines.

This club is wielded with greatest energy and effectiveness by the numerous class of music teachers and critics who have themselves no sentiment or emotion and so can express none and cannot understand or tolerate it in others. They seem to have forgotten that music is primarily and chiefly the anguage of emotion or sentiment, the terms are practically synonymous, and also to have forgotten that, as one of our Boston critics aptly expressed it, the piano was once considered a musical instrument.

For such musical art seems to consist of but three elements, noise, speed and endurance, and the piano mercly an ingenious piece of mechanism devised for the purpose of displaying digital dexterity and muscular development. Hence their insistent clamor for technique and always more technique. Unfortunately this attitude is to be found in high places in the profession, among those often whose opinion and example carry weight, to the detriment of musical progress and interest among the masses of the public and tending to render the piano the most unpopular of in-

It must be remembered that sentiment in art, like many of the highest things in life, such as love, honor, truth, fidelity and gencrosity, are sneered at and reviled only by those who are incapable of feeling them. I am prepared to assert unreservedly and to maintain against all comers that there is and can be no excess of sentiment, or what is known as sentimentality, in piano playing, though the lack of it often bores us to extinction in what is otherwise a faultless performance. I say performance advisedly. It is that and nothing more, interesting if at all merely from a mechanical standpoint, for lack of just that muchdecried sentiment.

It is absurd to claim that an artist can have too much of it as to say that a locomotive or an automobile can have too much power. It is only when the power is misused or uncontrolled that it becomes dangerous. Emotion is the motive energy, the first essential of all really artistic achievement. Only when misguided and improperly expressed does it interfere with the highest success,

What is called excess of emotion is simply lack of taste and training in its manifestation. When we

fessional producing all sorts of exaggerated and inartistic effects, by extreme and unwarranted changes of tempo and tone power, by excessive use of the rubato, by sudden thunderous outbursts and surprising mysterious whispers, not in the least called for or ndicated in the music, by delirious accelerandos and soul-splitting retards in the wrong places; in a word, by the misuse of all the recognized means of expreson, it does not indicate an overabundance of emotionality in the player, but simply that his emotions are undisciplined and chaotic, his taste crude, and above all his means of expression defective.

What he needs is not the stamping out of all feeling, the scorching of sentiment from his soul with the searing irons of ridicule and sneering criticism, but the careful and considerate guiding and training of such feeling as he possesses, help in the fuller and deeper appreciation of true sentiment and above all help in perfecting his means of self-utterance. He needs to have his taste refined and educated, his sense of proportion awakened, his musical intelligence broadened, till he can grasp a composition as a whole, with all its inter-related parts taking their proper place and importance with regard to each other and the complete work, not as a succession of incoherent fragments. It is not sentimentality that ails him but lack of balance and clarity of insight and the ability to express him-

We may be very sure that the writer of any composition which has survived the hour of its birth had plenty of fervor, if he were not in a "fine frenzy." Had he been in the mood which some musicians would have us preserve while playing and produce in an audience, most certainly he would never have been striving to express himself in the language of tone. He would have been reading a newspaper or taking a nap. If a public speaker rants and raves, gesticulates

like a monkey, shouts his conjunctions and whispers his verbs, stops at the end of a wouldbe impressive sentence for rhetorical effect long enough for the audience to go out and get a drink, and rushes through the next few sentences so fast that the words are unintelligible, we do not say that he has or expresses too much emotion, but that he is devoid of sense and has not the rudiments of really effective delivery. He is not sentimental but uneducated.

The laws governing declamation and musical interpretation are practically identical and if they are duly regarded, the effectiveness of both will be in exact proportion to the intensity of the emotion back of them

The Great Performers

l once heard Liszt say at a lesson "If you would agreeably warm your audience, you must yourself be white hot." The most successful players of every generation have been those of greatest emotional power, supplemented of course by an adequate technique and cultured taste.

Why then should we fear to be called sentimental? It is really the highest of tribute. although the term has been abused till it comes to us charged with unjust opprobrium. It is derived from the French verb sentir, to feel, and means only that we are capable of feeling. and feeling is the soul of all true art, the impelling force of all high action and must ante-

Let us have sentiment then by all means, in preference to hide-bound pedantry and frozen stolidity. To my thinking the greatest man is not he who can accomplish the most in a practical way, nor even he who can think most clearly and profoundly, though I duly honor these, but rather the man who is emotionally most highly endowed. It is the small but gifted class of such men which has given to the world its poets, its composers, its heroes and patriots and its religious leaders.



Credits for Musical Work in Our Public Schools

By Edward Baxter Perry

[Mr. Perry here deals with those schools which have adopted the plan of employing materials issued by many inferent publishers. The scheme to folist the works of one firm upon the schools to the exclusion of all others has contempt of all earnest educators.—Duron of Thu Excub.]

A MOVEMENT is being strongly agitated in Kansas City and some other of the most progressive centers of education in the west to inaugurate a system of credits or marks, to be given to pupils who seek them, correspond ing to and identical with those given for work in other studies. Such credit marks are not merely for work done in the school under the regular teachers and musical supervisors, but also for legitimate and intelligent study under private teachers out of school hours, who have a good and recognized standing in the profession.

This is an encouraging sign of the times, and the value and importance of such a system cannot be too strongly emphasized. First, because it places the serious study of music on a par with other lines of intellectual effort and development, as an equal factor in education and the acquirement of culture; second, because it would stimulate both pupils and teachers to make it really such by forcing them to treat music seriously, to put into it the same mental effort and concentration which they have to put into other studies to pass examinations successfully, and giving them the same definite standard to work toward and for, instead of regarding it as merely a superficial and pleasuregiving accomplishment; third, because so far as instrumental music is concerned it is the best manual training

Why teach your boys to use tools and your girls to make baskets? Are you training them all to be carpenters and basket-makers as a vocation? Or are you simply teaching them to use their hands intelligently and dexterously, to establish the correlation of brain and muscles?

It is hard to make some school men realize that the proper study of music is an education, not a pastime, and the most exacting and intensive education of every faculty and capacity, mental, emotional, nervous and muscular. They say or feel that one studies music to be able to play or sing a few little pieces more or less satisfactorily. In some, perhaps many cases, this is only too true, but if teaching and study are properly conducted, the results are far more important and far-

reaching. Merely learning to play scales accurately and rapidly on any instrument demands more exact and instantaneous coördination of brain impulses, motor nerve transmission and responsive muscular action than any form of manual training yet devised. The motions must be ten times more swift, more exact and more carefully controlled than in any kind of basketry or fancy work ever contrived. It develops also will power, patience, self-control and especially if done without printed notes, as it should be, much discriminating intelligence.

If any professor of mathematics or physiology doubts this, let him learn to name, even without sounding, the notes in half a dozen minor scales, and he will find that he is up against a problem a degree or two more difficult than any he ever propounded in his classroom. I have studied all three and know whereof I speak.

Again, an even fairly creditable interpretation of any good composition, however technically simple, requires intelligence, discrimination, a sense of proportion and the relation and balance of parts, and above and beyond all these the development and control of the emotions, to perceive and reproduce the composer's mood and intention. This latter is a phase of education sadly neglected in our country.

But, it may be said, music is an art, not an exact science. How can the examinations be made scientific and the marks be accurate or just? Musicians disagree among themselves. Methods differ. It is true the task may not be easy, but it can be accomplished. I have had years of experience as Visiting Examiner in various schools and colleges. I suggest that a committee be appointed to pass on the work of all pupils, consisting of the Musical Supervisor in the schools and two or more disinterested teachers of standing in

Let each pupil play or sing a few scales and exercises to the best of his judgment, on three separate counts necessarily use some of this material with all pupils, is of God, and which leads to God.—CARL MERZ.

on a scale of ten: on technique, which is, roughly speaking, the ability to play or sing a series of notes ac-curately at a given rate of speed, and let the metronome regulate the rate for each grade; on tone quality, that is the kind of sounds produced, and on interpretation, which is simply the approximate rendition of the composer's thought or emotion.

Then let each member of the committee average the percentage and finally take the three sets of marks and average them. The results will be a fairly accurate estimate of the work done, even if sometimes incorrect.

It must be remembered that marks in themselves are no real value or importance; but as something definite to be striven for, as a stimulus to better work, as mile-stones on the path of progress, to be reached and passed by those who can only see a mile ahead, they

are of vital significance.

The plan suggested if adopted would raise the standard of music and its estimation in the community, help the students to do better work, and make for general culture, of which we alas have at present very little in our practical America of to-day.

The Kansas Study Credit Plan

THE preceding article by Mr. Perry indicates the need for credits for musical work. The plan followed in Kansas has resulted in issuing between two and three hundred certificates of accreditization to teachers. The plan followed is outlined in a Blue Book recently published by the Kansas State Music Teachers' Association, The Kansas teachers have wisely avoided falling into the mire of commercialism, which might easily have been the case had they adopted one proprietory system to the exclusion of all others. The school book scandals which have been some of the ugliest examples of graft legislation in our country, have been due to the nefarious plan of permitting publishing firms to make the use of their books compulsory.

As system is behind every successful business enterprise, so it is also essential in studying and teaching, be it music, theology, medicine, law or any other branch of learning. This fact is not one that has been discovered in recent years, as all successful universities, colleges and other places of learning, many of them centuries old, have demonstrated. Our public schools are based on system, and every successful private school and private teacher has a system. System is not a cutand-dried formula to which pupils are attached, or into which they are forced whether it fits them and they fit it or not, but an intelligent mode of procedure which, by experience, has been found to bring the best results when applied to the needs of the pupil. The one who gains the most by such a course is the pupil himself, for there is no longer any danger of haphazard, aimless experimenting.

The superintendents of public schools and principals of high schools of the state of Kansas have desired for some years to allow credit in the schools under their charge for music study done outside of school hours and under the instruction of teachers not directly subject to their control. But until some authoritative standard was set by which it was possible to judge whether or not the instruction received outside the school was of such a quality that it merited recognition by the public school authorities, it was difficult, if not impossible to decide which pupils should receive credits and

The system of credits has been under discussion among progressive teachers of music all over the United States, and many state associations have taken more or less definite action in the matter, while all are agreed that there should be such a system. The state association of Kansas at its last two annual meetings discussed the matter thoroughly, and the present Blue Book is the outcome of these discussions and the work accomplished by the committees appointed for the pur-sulted." pose of drafting the courses. It will be seen that this set of courses is not the work of a few idle moments, but the result of experience, deliberation, discussion and earnest labor on the part of people who have devoted. and are yet devoting the best years of their lives to the study of how to teach music. It is not claimed that this work is original, and that only by following it to the letter good results can be obtained; but any musician will readily see, that it is assembled from the best and most authoritative sources, and contains the essence of the output of the most eminent composers, arranged in the order which, in the opinion of leading and two or more compositions of different styles or teachers the world over, is likely to produce the best moods. Then let each of the committee mark the work results. In the very nature of things all teachers must and drink in the spirit of love which it breathes, which

and it is arranged in this order not as an iron-chi rule that must be followed in detail with each pupil but simply as a standard to which all experienced and competent teachers unconsciously adhere, and which the younger and less experienced can safely follow as a model and guide. These courses will prove a special boon to this latter class of teachers, and already they are being enthusiastically received by them.

No arbitrary, dictatorial or narrow spirit, and no mercenary motives will be discovered in these courses. but it will be found that this work is so broad, inchsive and flexible, that it will fit all pupils and all teachers, yet so carefully planned and prepared that even the most indifferent teacher or pupil can vasty

improve his work by following it.

No particular publisher, author, method or school has been favored in these courses, and there is absolutely no expense of any kind or to anyone connected with their use.

Ten Commandments for Young Composers

- 1. Don't try to break into print with mediocre stuff. I did it, and it took a while to live it down.

 2. Don't try to compose "highbrow" things before
- you've mastered work in the smaller forms,
- 3. Don't call the publishers fools for rejecting your first manuscripts. They are human, they often make big mistakes, but they are ANXIOUS to accept works which "get across." Remember that!

4. Don't try to market orchestra works and chamber music until those who have exploited your works have really made a success with your more unpretentious efforts. Were they to break this rule they would soon lose caste with Dun's and Bradstreet's.

5. Don't try to set to music The Night Has a Thousand Eyes and The Sweetest Flower That Blows. Other composers have succeeded with these poems, and your own effort might precipitate an anti-climax.

6. Don't send in a manuscript to a publishing house carelessly prepared. Missing sharps and flats quite often prejudice an editor. Your stems turned the wrong way or your penmanship with an unprofessional twist may keep you from becoming a member of the

7. Don't (if you are doing songs) set to music anything but singable English. Many poems are highly literary, but miserably unvocal.

8. Don't try to compose before you've had a good harmonic foundation. This may be inborn and it may be

9. Don't be influenced too much by foreign composers either in style or conception. Endeavor to maintain a decent perspective, but above all try, for heaven's sake, to be yourself!

10. Don't be jealous of other composers.—CHARLES Wakefield Cadman in The Los Angeles Examiner.

The Blindness of Bach

THE fact that John Sebastian Bach went blind towards the end of his life is well known. The blindness was due, says William Wallace, in his book, The Musical Faculty, Its Origins and Processes, to an operation for cataract. Bach was operated upon by Taylor, an Englishman, who had previously operated on Handel for defective eyesight, with unfortunate results. Taylor travelled through Germany in 1750 and The operation was known as "couching," by which the posterior capsule of the opaque lens was ruptured so as to permit the lens to fall back into the vitreous. The removal of the opacity admitted light to the retina, and the patient was able to perceive objects with the aid of spectacles-which replaced the absent lens. The opaque lens, in escaping to the posterior chamber or vitreous, lay against the iris in the "danger zone" of the eye-ball. "It is not to be wondered at," comments Mr. Wallace, "that blindness re-

The Sanctity of Music

I often think of music as a soul-language: it utter what words cannot express. Is it possible that music shall be the language of heaven, and that thereby our daily or hourly utterances become praise?

No matter what definition of music we may give, so much is sure, that the essence of art is love. It comes from God, hence it leads back to God, and its mission here can only be that of peace.

Let us accept music as a gift, a most precious gift of God; let us study it with reverence; let us practice it with humility and diligence, so that we may catch



Technique Manuals

"At what stage in the pupil's progress should Mason's Touch and Technic be taken up? Can the Mason or Philipp technical manuals be used with pupils in the fourth or fifth grades?" M. W.

Mason intended that the elementary principles of his system should be applied from the beginning. Manuals of technic should not be looked upon as instruction books but compendiums in which teachers may find material to use in the treatment of their pupil's needs at any stage of their progress. I have known a number of blundering teachers starting pupils at the beginning of Mason's four volumes with the intention of taking them right through just as they would a collection of etudes; a fatal lack of under-standing. Both systems of technic that you mention are intended to be used at all stages of a student's development. The practice of the scales and arpeggios, in their multitudinous forms, should be employed for years not weeks. No nunil in the fourth and fifth grades can possibly have mastered the scales in double thirds and sixths, and these are as a matter of course a part of the study in both systems. Then there is the treatment of octaves which requires great advancement to fully master. You should make absolutely certain that you thoroughly understand Mason's system. If you have no teacher to explain it, you should read each and every paragraph of reading matter, not once, but many times very thoughtfully, in your endeavor to understand the entire meaning. There are many of the principles that might prove useless to your pupils if introduced too early in their

Hands and Wrists Level

"Am I right to ask my beginners to hold their bands and wrists level, and strike the keys with a finger touch on the thps, holding the first kanokle firmly, and teaching the various other touches as they become more advanced? Some teachers who elaim to be teaching the same method I a

Your method will ensure a correct beginning for your students. I have never liked the low wrist position, for I have seen so many who had been started in that manner whose hands dragged heavily on their fingers, They seemed never to be able to acquire supple action, but always showed a tendency to pull on their fingers as if the hand were a dead weight. When the hand and wrist are on a level, and the fingers rounded, it is a natural up and down motion that produces the sound. pressing the keys directly down. Lower the wrist and make exactly the same natural movement, and the finger will slide along the surface of the key, showing that a pulling, or "clawing" motion as some call it, must be used, in order to depress the keys.

For the Frivolous

"What pieces and exercises should I give to a pupil who is fiften years old, has studied two years, and is more than ordinarily gifted, but says he cares nothing for slow music, and prefers to play ragitime? His character is of course light and flippant, and the ordinary materials would not he successful with him."

Such pupils are not at all uncommon, and are often a problem in more ways than one. Such a boy would loubtless maintain his rights to be taught that which he desired to learn, and while he is not old enough to have an opinion worthy of respect, yet cannot be won by forcing upon him that which he hates. To humor such a pupil sometimes works discontent with others in the class, who may think for the moment their music is not so interesting as his, especially in a small community where every pupil knows what all the others are doing. Not to humor him to a certain degree, at least, may mean that a pupil will be lost. you will have to try and pull him along as best you may, using as few exercises and etudes as possible. Quick movements from sonatinas, and pieces of a similar character, may be used for study, and will exercise an influence on his taste. Some of the follow-Dance, Sanford; Sailors' Song and Hornpipe, Koelling; Badinerie Valse, Horvath; The Monkey and the Elephant, Marche Grotesque, Farrar; Drum and Bugle Fanfare, Lerman; Le Carillon, Polka Brillante, Ringuet; The Regiment Passing, Schleiffarth; In High Spirits, Sartorio; To Springtime, Eggeling; Dance of the Midgets, Cadman. Pieces like the last two are good finger practice. In using such music, however, try and intersperse with it pieces of a higher grade. so as gradually to lead to something better.

"1. I am unable to employ a teacher, but wish to resume practice alone. Can play sixth-grade music fairly well. What studies should 1 use? I have not

fairly well. What studies should I use? I have not been practicine for few years.

"It is two hours' practice duly sufficient?

"It is two hours' practice and at stow practice?

"A. Would you insist up in promorphing when I and it exceedingly difficult in promorphing when I and it exceedingly difficult in the property of the propert

curved?

1. If you are out of practice it will be well to do some reviewing first. Czerny-Liebling, Books 2 and 3 will be admirable for this, as well as Heller Op. 46 and 45. See to your finger action in this practice, that your hands are flexible and loose. Stiffness and strain will ruin your progress later. Doering's Octave Studies may be practiced. Take up Cramer and then Clementi. selecting the best. Kullak's School of Octaves may come later, and Moscheles Op. 70.

2. Two hours of intelligent practice will accomplish more than twice that amount in the careless manner of many students. Whatever you do, practice with active intelligence.

3. Slow practice at first, and then work up to proper

4. A half hour extra spent in memorizing every day will improve your musicianship wonderfully. Begin with simple things.

5. The little finger is shorter and naturally cannot curve as much as the longer ones, and the knuckle joint

6. The thumb should be straight when the hand is extended, but in close position the point may turn very slightly towards the palm.

Scales in Sixths and Thirds

"Is there a uniform formula for fingering scales in sixths and thirds? Also in fourths and fifths? The hooks give so many fingerings that it is con-

fusing.
"What are the names of the reed and of the wind stops on a pipe organ?"

G. J.

An earnest pupil who is sufficiently advanced should attack this problem bravely, even though it seems confusing. Do not leave one key until it is thoroughly mastered, and in the gradual learning of the various scales all confusion will clear away. Others have mastered this difficulty, and there is no reason why you or your pupils should not do the same. Even though it is a matter of months, if you love your work, the conquering of each successive scale should be a matter of satisfaction to you. Isidor Philipp has devised a uniform fingering that applies to a majority of the keys, but it has never supplanted the usual fingerings in common use. There are no scales in either fourths It will be a good plan to have an understanding with or fifths. Fourths sometimes appear in combination trouble.

you encounter it.

All stops on an organ are wind pipes. You probably mean flue pipes instead of wind. Sound in reed pipes is produced by the vibration of reeds; in flue pipes by the wind passing through a fissure and striking ing pieces may serve to keep him interested; The Barn against an edge above. Common reed stops are, oboe, cornopean, trumpet, clarinet and vox humana. Flue stops, diapason, gamba, flute, melodia, bourdon, dulciana, and innumerable others.

Laziness

"A. In using Mason's Touch and Technic should the exercises for series in Part II be given before actual practice on the scales before 3 and indifferent pupil who periales in reciding the notes theoretical pupil who periales in reciding the notes theoretical prices, both old and new? It is not a question of not knowing, but a pure-case of inadires."

A. Certainly, preparatory exercises should always precede that for which they are intended to prepare the

B. I have never known of a cure for laziness having been discovered through all the ages. Even the scourage and the lash have never cured, only kept the victims temporarily employed through fear. Even if such harsh treatment had ever been known to cure it, it is not likely that you would be allowed to spank your pupils, as you might wish to do. When Nature leaves any of her works incomplete, it is very difficult to finish the job. A lazy man is nothing more than an incomplete effort of Nature. There is no prescription that can be given. The lazy person never shows true signs of life except when thoroughly interested in something. With such a pupil you can only do your best to interest the boy, and constantly urge him. Beyond this you cannot

Counting

"What is your opinion upon using the word 'and' for counting in teaching beginners? Is there any good reason why it should not be done?" M. H.

be held responsible.

Any reasonable assistance that can be devised for helping beginners over hard places is perfectly legitimate. The French use a system of syllables for teaching time values, a mental conception of every conceivable arrangement of notes within the measure being first obtained by adjusting the syllables to the rhythmical groups, and speaking them until the time is learned. For example, in two-four measure, Ta-Te (pronounced Tay). If the first beat is divided into two eighths, the syllables will be Ta-fa. If the first beat is divided into four sixteenths, Ta-za-fa-na. The syllable for the third beat is To; for the fourth, Ti (pronounced Tee). For any arrangement of each beat when subdivided, the syllables are arranged to fit accordingly. For example, the following rhythmical arrangement of a measure,



would be spoken, Ta-za-fa-. Te-ne, To-zo-fo-no-Ti-fi-ni-, Ta. The use of any helps of this kind should be discarded as soon as the pupil can play the time correctly without them. Pupils are apt to give a full time heat to every syllable, which must be guarded against. For instance, with the word "and," in two-four time, they will really make it four-four time by making the syllable "and" of the same time value as the counts one and two. Guard carefully against this, and as soon as the piece is learned, drop the word "and," although it will give them some

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MARCHE A LA TURQUE-BEETHOVEN-RUBINSTEIN.

This famous number is to be found in the repertoire of every concert pianist. Beethoven's Turkish March as found in the Ruins of Athens is one of the most genial and characteristic of the great master's inspirations. As transcribed by Rubinstein it makes a wonderfully telling piano solo, affording opportunity of bringing out all the tonal qualities of the instrument, from the softest pianissimo to the most ponderous fortissimo. It is treated in the nature of a "Patrol," beginning as softly as possible, as though approaching from a distance, then working up to a tremendous climax, and gradually dying away, as though retreating. It affords excellent practice in arm work and control throughout. Grade 7.

FRAGRANCE FROM THE GARDEN-M. PESSE.

Maurice Pesse is a contemporary French composer of high attainments. His piano pieces are just beginning to be popular. Fragrance from the Garden is written in the modern impressionistic style. It will require lightness and delicacy of treatment throughout, but the various themes must be made to sing out clearly against the shimmering harmonic background. Grade 6

IDYLLE IMPROMPTU-TH. LACK.

Theodore Lack's Idilio, which was written some years ago is still a universally popular piano piece. His Idylle Impromptu recently composed is an excellent companion piece to the foregoing number. It is much in the same style, but a trifle more elaborate in treatment and with somewhat richer harmonic effects. It is a drawing-room piece of the very highest class. It should be played in a refined and expressive manner, Grade 4

IN FOND REMEMBRANCE-J. R. MORRIS.

Mr. J. R. Morris is an American composer, who has a number of successful works to his credit. His In Fond Remembrance is a lyric piece or song without words in the style which has been made popular by Grieg and others. In this number will be found expressive themes and considerable richness of harmonic treatment. In order to gain the best effect the inner voices must be well brought out. Grade 4.

VALSE BIJOU-E. KRONKE.

E, Kronke is a contemporary German pianist, composer and teacher, whose work has attracted favorable notice. Valse Bijou is one of his most recent shorter compositions. It is in idealized waltz form, original in melody and with very interesting harmonies. It should be played clearly and with full tone, bringing out all the voices distinctly, with due attention to the dynamic effects. Grade 31/2.

RECOLLECTIONS OF SEVILLE-WM. FINK. Wilhelm Fink is a veteran German teacher and composer, whose compositions have been popular for many years. Recollections of Seville is an excellent teaching or recital piece, in which the characteristic rhythm of the bolero is employed throughout. This refers to the repeated chords in eighth notes in the left hand with the two sixteenths occurring always on the second half of the first beat. This rhythmic figure must be brought out crisply and with good accentuation, in order to give the real characteristic

INDIAN LOVE SONG-C. W. CADMAN.

Among a number of American composers who have been studying Indian music and introducing Indian themes into their works Mr. Charles Wakefield Cadman has been one of the successful ones. His Indian Love Song serves to demonstrate how effectively a modern chromatic harmony may be employed as a background for a purely diatonic native theme, enhancbackground for a purely diatonic hard significant ing its eloquence wi'hout in any way detracting from its noble simplicity. Grade 3½.

THE ETUDE

INDIAN DANCE-F. HENRIQUES

Fini Henriques is a contemporary Danish composer whose compositions are beginning to be very popular. He makes a specialty of teaching pieces. His Indian Dance recently composed is a characteristic specimen of his work, which is distinguished by excellence of workmanship, breadth of treatment and originality of harmonic scheme. This composition must be played in a very spirited manner and with firm accentuation.

LOYAL HEARTS-G. N. ROCKWELL.

In this interesting number Mr. Rockwell has employed an idealization of the well-known mazurka rhythm. In this rhythm it will be remembered that the accent falls chiefly on the second beat of each measure of three quarter time. This composition should be played in a pompous and dignified style, paying due attention throughout to clearness and accuracy, particularly in the passages in thirds. Grade 3.

SCENT OF ROSES-D. ROWE.

Scent of Roses is a graceful waltz movement written in the modern drawing-room style, but not intended for dancing. It should be played in strict time, but not at too rapid a pace, with the various themes well contrasted. Grade 3.

GAME OF TAG-H. CLARK.

A lively six-eight movement which will require light and accurate fuger work. It should be played at a rapid pace and with almost automatic precision in order to obtain the best effect. There should be but little, if any, variation in the time in pieces of this type. This number has real educational value. Grade 3.

GAYETY-M. LOEB-EVANS.

A taking and useful rondo movement with a running passage in sixteenth notes carried out consistently throughout, the principal theme returning after the introduction of each new melody. Absolute evenness in the passages in sixteenths is demanded. This number will prove attractive both for teaching and recital purposes. Grade 3.

GAVOTTE-F. J. GOSSEC.

The Gavotte by Gossec is one of the older classics, which has been revived, and which for some time has which has been reviewed, and which is been popular as a violin number. It makes a very dainty and effective piano solo also, and we are printing it in response to numerous demands. It must be played in a precise and dignified manner, bringing out the true style of the old-fashioned gavotte. Grade 3.

IOLLY JOKERS-B. R. ANTHONY.

A fascinating little polka movement full of life and Mr. Anthony's teaching pieces are always appreciated. In this number, as in most of the pieces by this composer, the melody in the trio is assigned to the left hand. This imparts a pleasing variety.

THOMAS-P. LAWSON.

This is an additional number in the operatic series This is an additional number in the operatic series by Mr. Lawson. It introduces the celebrated Garottic from Ambroise Thomas' master-piece Mignon. This little Gavotte has a perennial popularity. Grade 2.

MAYTIME REVELS-L. A. BUGBER

Maytime Revels is taken from a set of pieces h this well-known writer and teacher, every number of which has proven a success. Although very easy to which has proven a success. Although very easy to play this is a perfect gavotte movement, both as to style and rhythm. It will afford opportunity for the practice of the staccato touch and will prove valuable either for teaching or recital purposes. Grade 2.

POPPIES-A. T. GRANFIELD.

A dainty little waltz movement by a composer who A dainty little waltz movement by a composer who has not been represented previously in our music page. This number is taken from a new set of teading pieces in the various dance forms. Although primarily intended for teaching purposes, this waltz might be used for dancing. Grade 2.

THE FOUR HAND NUMBERS.

Schubert's Serenade has been arranged for almost every possible vocal or instrumental combination. I is one of those undying melodies which carries a universal appeal. The arrangement for four hands is full and effective, following the original harmonies, but considerably enriched in the passage work. It is not unlike the solo transcription by Liszt.

Chas. Lindsay's Approach of Spring while easy to play, has all the fullness and brilliance of many much more difficult ducts. This number is full of go and it should be played in the orchestral manner, strongly accented, with the various counter-themes well brough

FROM THE NORTH (VIOLIN AND PIANO)-H. D. HEWITT.

This is a very effective Mazurka movement written in the same style as those by some of the eminent violin masters, but considerably easier to play. The "double stops" in the trio section are particularly good and sonorous, but they are not at all difficult of execution. Fire and vigor will be demanded throughout.

ALLEGRO MODERATO (PIPE ORGAN)-E. S. HOSMER.

This is a fine and dignified movement in the true organ style. Good postludes other than march move ments are scarce, but this one will be found ideal in all respects. It will sound well on an organ of any size. THE VOCAL NUMBERS.

Mr. Homer Tourjee's Since You Turned Sunshine into Rain is a very attractive ballad with a taking refrain. It strikes us as one of Mr. Tourjee's best num-

ers. It will make a good teaching or encore song.

Mr. William H. Neidlinger's Southern Dialect Songs have proven extraordinary successful. They are all true to nature and they are good music, besides. A-Singin' an' A-Singin' and Lindy are two of the most attractive numbers in the series

Why Do I Not Get Along Faster?

By Charles W. Landon

It is not unusual to come across a pupil who has realize that the dot calls for even more careful attenpracticed regularly with the best of intentions but who fails atterly to get good results from the work. This is due largely to lazy practice. My mother once said to me when I was a boy "Charles, do you know that lazy folks always have the most work?"

Lazy practice is a common curse with many pupils. Lazy practice means practice with the mind half awake and the body moving carelessly in response to the mind. The pupil who is wide awake every second of the time who is fired with the zeal to make every movement of every nerve and muscle count, is the one who nivariably succeeds in the end. Here are some tests which may help the reader to find out whether his practice is real practice or lazy practice

Do you find your practice hour grow duller as the moments fly by, or does the work become more and more interesting so that you hate to give it up like an interesting play or a good book?

Do you blunder over notes on the leger lines without sitting down and learning them thoroughly once and for all as you learned the staff in the first place? Do you "make a bluff" at playing a chord decorated with bewildering chromatic signs or do you fix in your

mind what the chromatic signs really are? Do you ignore the dots after the notes, failing to

tion than does the note itself?

Do you "prepare" the position of the thumb in playing runs or do you let it go hopping and twisting its way over the keyboard?

Do you make a foot rest of the pedal, instead of employing it properly to color each changing harmony Do you pound away with a stiff arm and wrist never paying any attention to the harmonics? Do you listen to the "Piano Slambanger" at the

picture show and pray devoutly that you may not fall into the evils of his ways? Do you make mistakes and then permit yourself to play the piece over and over again without remedying

the mistake? Do you form an idea in advance of how the passage should go or do you just "jump in" a piece and flounder around with the hope that it may all come out right some day?

Do you strive to read Chopin's inner thought in a nocturne as you would strive to read Tennyson's in a

Do you find real joy in your practice? Remember George Sand said "Work is not man's punishment, it is his reward and his strength, his glory and his pleasure."

IDYLLE-IMPROMPTU



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THE ETUDE



RECOLLECTIONS OF SEVILLE

ERINNERUNG AN SEVILLA WILHELM FINK, Op. 482 BOLERO Moderato M.M. = 108

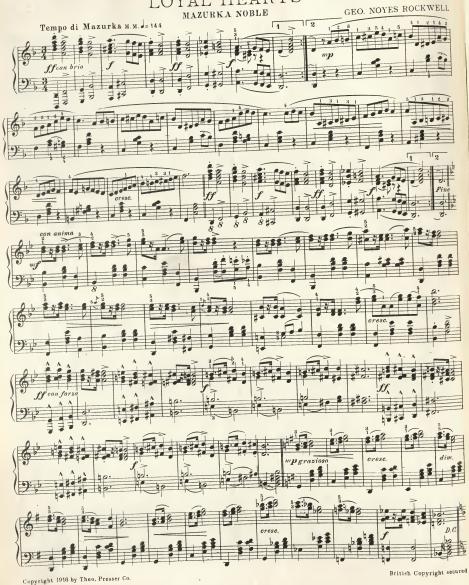
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POPPIES



















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THE ETUDE

JOLLY JOKERS













ALLEGRO MODERATO IN G

Gt. Full to 15' Sw. Full (Sw. to Gt.) Ch. Flutes 8'& 4' Ped. 16' & 18' Gt. to Ped. E, S, HOSMER Ch. to Ped. Manual Pedal Trio Gt.to Ped.off

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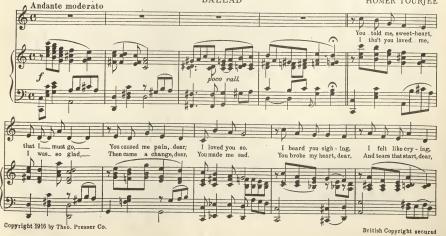
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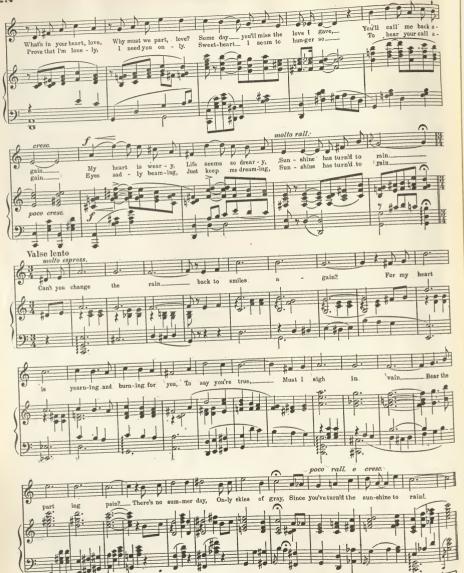
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MANNIE LOWENSTEIN BALLAD





Pianos I Have Known

By Samuel W. Merwin

right boxes you see standing against to-day she suddenly speeds up and down walls; they are something more. A real the scales, and I know the feeling she piano is human, at least it has many must have when she is doing scaleshuman traits. It pays back when you "At last I am doing something!" And pound; it catches cold when you put it so long as she can't do anything else then in a draught; it dries out and cracks let us have scales by all means, when you turn steam heat on it, and if Did you ever have your face and hands it is not properly cared for it runs down sunburned? Well, that scorchy feeling like a neglected person and looks seedy comes over me when the next door piano and abused.

There is one in every house. I was in- less pianos that scream and shout all day vited to meet the brand new grand on and up to eleven at night. It has prothe corner only last week. It came in a digious lung capacity and some way you moving van, wrapped and boxed, and the feel it is going neck to neck with Lizzie man from the factory was riding with it. or Mabel or whoever she is beating its He had his hand on the box and it lay on its side like some deep sea monster. There was great excitement when the van backed up-all the ladies ran out to meet the new grand—and then there was at night, an endless chain of sound. Yes, much shuffling and lifting to get it into the front hall. It took most of the morning to get it in and then the factory man came over and asked me "to try it."

I went in the evening. There was a high bench before it and I noticed it faced two large square windows covered rarely see daylight. There are queer over with lace curtains that were very sounds when you play as though the starchy. I dared not say anything about jacks and straps were complaining to each the bench because it came with the other. That bitter tone goes on and piano and was "thrown in,", so I sat there you wander around hoping to strike as though I were on top of a stage coach; something that won't squeak, when all of indeed I had the feeling of being hitched a sudden the pedal sticks fall out. The up to something and nothing sounded old-fashioned lady thanked me for playright. When I finished they said, "The ing and said, "It has a sweet tone, hasn't case is beautiful, isn't it"

Bachmann waltz or the Lack "Idilio" honorable cremation for such rattle traps. coming from behind those starchy cur- Also among my acquaintances there is sonatas and Brahms' rhapsodies.

The Piano Down the Street

snow. The things she plays never sound played so well." twice the same; one day she plays them It's such a beautifully responsive piano, in the bass, then they travel to the treble a cultivated piano with a wide experiand sometimes she hits the middle of the ence. It's one of my best friends,

Now pianos are not merely the up- keyboard. When I think its all over for

ond abused.

Our neighborhood is filled with pianos, reckless life to pieces. There is one thing to remember about such pianos; they have vitality and they invariably begin in the morning where they left off indeed, they are rowdy pianos, and I sincerely hope you don't own one.

The Rickety Piano

Then I know the demurest little piano, it has a mouldy smell because the parlor is seldom aired and its poor insides it? And to think it hasn't been touched Sometimes in the evening I hear a for thirty years." There should be an

tains; but let me tell you that the truly a solemn rosewood piano. It has traveled grand piano was built for Beethoven up and down the country, and looks worldwise and wicked, for in the evening when the cover is down its white keys stick out like snarling teeth and it gives Then down the street there is a piano. you a vicious lear as if to say, "Touch I know it by sound only, for its keys me if you dare," You dare touch it, at wobble; they should be pulled like wiggly least you will not be baulked by an inteeth and a new set put in. It jingles animate thing, so you sit down in a low along most of the day, for there is a chair and play all the things you know. persevering lady who sits over those The tone is beautiful, like the voice of wobbly keys and "picks out" pieces. She some instrument in the orchestra, and is very patient, and hour after hour the you play on, thinking of all the places tunes wobble along until I want to run in the piano has been, of its experiences, and help her find the sharps or flats that and you play better and better until someshe has left out, for they lie scattered body says, "You must be inspired toover the hours like dead leaves on the night, I don't know when you have

Sir George Grove on Schubert's Appearance

of famous people, and sculptors who write in a large bound book which lies make statues of statesmen, composers open across his knee." Then in exasperaand poets, do not always "int the most...

At least Schubert's statue in Vienna "What can be be writing a book to...

Why is he in the open air? What can be be writing a book to...

Why is he in the open air? What can be be writing a book to... wrathful description of it:

The right hand holds a pencil, and the without seeking it."

Sometimes artists who paint pictures effect produced is that he is going to

he he looking up for? Schubert never rathful description of it:

"Schubert was a short man. The clse. He never carried a book. He wrote statue makes him tall. He is seated on straight off at a tall desk in his room. a heap of stones, with the right elbow He was short-sighted, and, no doubt, leaning on a truncated stem of a tree, bent down his head over his pages; and, and is looking up, as if for inspiration, as for looking up, the inspiration flowed





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THE COUNTY OF THE PARTY OF THE Department for Singers Edited for March by D.A. CLIPPINGER

Some Facts and Fallacies in Vocal Study

do better has a special application to his pear preases num. The hope of ever tancy that the difference between a com- On the contrary it is so difficult as by neighbor. From without the injunction setting teachers together is born of illin- pass of an octave and a third and one of a the present time almost hopeless. It's is a blanket that covers all.

Voice teachers, to a man, will say that conditions ought to be improved. If they are singers they should have more engagements and better prices. If they are teachers they should have more pupils; or if their time is filled they should be getting more for their lessons. This is all very well up to a certain point, but it must be evident that if the conditions and through systems of government, edu-mentioned are ever to be improved, the post in a post in the post in th and the only possible way to do it is to ture. Can a fusty German, a hot blooded singers and teachers must improve them, improve themselves. To charge it all up ultra practical American be made to ap-to lack of public appreciation is a much overworked device. In most instances proach the subject of singing in the same such reasoning has no foundation in fact. way? Each one has his own mental prosuch reasoning has no foundation in fact.

this a sort of stock method of explainbut is a sort of stock method of explaining a failure to measure up to the re-This is his individuality, and to destroy quired standard

Singing teachers are no less conscientious than other people, and while no one believes he is teaching badly, he usually The desire to "get together" is carried there is such a superabundance of force- Let us consider this for a moment. there is such a superaginatine, and corful suggestion, definite outline, and corful suggestion, definite outline, and corful suggestion. related detail that the result is permanent in a certain locality for a long period of

in common. For example; they will adof these he endeavors to produce tone. Beyond this simple article of faith there is little upon which they agree. In fact, this article of faith should be qualified. for I have by me at this moment a book published in 1909, in which the author submits a lengthy argument to prove that the vocal cords are not responsible either for pitch or register. This occasions no surprise, for the authors of scientific books on the voice are notorious for their disagreements. But if the learned gentlemen who are watching the voice, as well as listening to it, who see the thing actually happen, still disagree, it need not be thought strange that those

subject is more wide spread and bitter struction results in variation in the action than on any other. It is so down the line through systems of government, edu-

it would be a calamity.

A Standard Tone

is willing to give respectful attention, at to the extreme in the attempt to establish Icast, to a proposition, the aim of which a standard tone for singers. Considering is to uplift the profession; and will oftentimes make a suggestion whereby the uplift may be accelerated. On such occa-voice it would be difficult to conceive sions as the meetings of state associations anything more impossible of attainment.

hewilderment and things move in circles. time will develop a trend of thought from Some of these well-meant and well- which will come its language, art, literthought-out theories seem to have only ature, and certain marked physical char- of the vocal instrument has abundant a ghost of a chance of arriving at acteristics. The longer a race lives unto proof in the reports of scientific investiitself the more marked becomes its in- gators, which are as different as the platdividuality and the more pronounced its forms of the four political parties. The together lacking a refined sense of the Letting together making a refined sense of the lower political parties. The sogether making a refined sense sense of the lower political parties. The proof of this is in the Land making in the color of this is in the lower political parties. I have known a considerable number payabal contactions and uses show accurate have not yet reached an agree, quanty, the proof of this is a of voice teachers, estimable men, the in the vocal mechanism no less than in ment on the first and most fundamental quality of voice used by their page. of voice teachers, estimable men, the in the voice incombining to less than in ment on the first and most fundamental burden of whose ery was "Let us get to facial expression. Because all people pro- thing in scientific voice production, burden of whose ery was "Let us get to facial expression." burden of whose cry was "Let us get to- seems expression account an people pro- using its scientific voice production. One's taste in tone quality is gentled gether." I have attended some of these duce tone by means of the vocal cords it namely, whether the vocal instrument is largely by his disposition. One was gentled to the contract of the contr gether." I have attended some of these uncertainty means of the rocal course in monthly, rusturer the vocal instrument is largely by his disposition. One disposition are together, meetings and the method, does not follow that their voices will be a string, a single or double reed, or the domineering and accustomed to disposition. "get together" meetings and the method-together meetings and the method-together meeting and accustomed to of the domineering and accustomed to of the domineering and accustomed to of the members go about alike when properly produced. No two lips of a trumpeter. Considering the things by force, who is "noisy" in matter. ical way in which the members go about annewment property produced. No two mps of a trumpeter. Considering the things by force, who is "noisy" matter the business of permanently separating people have exactly the same form of length of time this debate has been going will listen for, and expect his page. the business of permanently separating people nave exactly the same form of length of time this debate has been going themselves proves clearly that no one of pharynx and mouth. Some have a high on and the little progress that has been the same of the mouth others a made the strength of the provided by the same of th themselves proves clearly that no one of phary as any amount. Some nave a ringu or amount fittle progress that has been sing a tone that corresponds to make them ever intends to modify in the arch in the roof of the mouth, others a made, there is every reason to believe it of mentality. One whose metality arch them ever intends to modify in the arch them is the same varieties will consider the law every fitter of mentality. One whose metality them ever intends to modify in the area in the root of the mouth, outers a moute, there is to severy reason to believe it of mentality. One whose mentality affects to degree what he believes to be formation of head cavities. Some safely leave to All voice teachers have certain things people are thick skulled, others are thin. the vocal instrument and its surroundings breathing apparatus, and that by means affect its quality no less than a difference

of bad.

Another Phase of the Difficulty

We do not want the voices of all people tone quality is a matter of mental of in the construction of pianos results in to be alike. That is altogether undesirdifferent tone qualities. Thank heaven able. What we want is, that each singer mental concept of what is inherently and there are as many kinds of good tone as shall produce the best tone quality of sympathetic, and beautiful which his vocal organ is capable. Some Herein lies the difficulty in "getting"

Mr, D. A. Clippinger, editor of the Voice Department for this month, is one of the best known voice teachers in the West. Born in Ohio he was educated at the Northwesteron tools Normal University. Illis musical studies were undertaken the Northwesteron tools Normal University. The musical studies were under the Northwesteron tools are not too the Northwesteron to the Northwesteron to

who rely wholly upon their ear should The truth of my statement that vocal pianists habitually spoil the tone of a There is an impression, deep scatted find it difficult to reach an agreement.

There is an impression, deep scatted find it difficult to reach an agreement.

The attempt to get together, therefore, a considerable number of facts, but one very common fault among singers. always ends in an armed truce, and each alone will suffice for the present, namely. Would seem therefore, an easy matter by do their work better. Within the pro- one goes on his way and teaches as it that of natural compass. Let no one get together on the item of "foreign" fession each one thinks the injunction to hear allower. The transfer of the property of best pleases him. The hope of ever fancy that the difference between a comsion. Even if they all subscribed to the three octaves is a question of includes any a fact that many voice teachers do not same articles, it would be only on paper, more than is that of the hand of two know when they are forcing the wor. same articles, it would be only on paper, more than is that of the human race has never reached an pianists, one of which can reach an octave. This is due entirely to a difference of agreement on anything and never will, with difficulty and the other an octave It might be expected that on a matter so and a fourth with ease. The primary important as religion there would be una- difference in both instances is that of nimity, but the disagreement on that construction. That this difference in con-



D. A. CLIPPINGER.

gether," "standardizing." etc. If the jority should rule something interwould be adopted as a standard, because those who have the right order of to

and what is not. This brings us to the

most important thing in voice training, le

is so important that in comparison with it

The Taste of the Teacher

Musical taste, while seemingly intan-

gible, is no less definite than is taste in

poetry, painting or house furnishing. It

exists in different degrees in different in-

dividuals, for one's taste is the measure

of his development. A reliable musical

taste can be gained only by serious study

and a wide acquaintance with good music

The study of the other arts has an in-

fluence in the general process of reint-

ment, but musical taste as the teacher

should have it, means a refinement of

one's nature until it becomes instantly re-

sponsive to that which is best in musical

The order of musical taste necessary to

the voice teacher includes not only a re-

liable sense of interpretation, but of tone

quality as well. Now the general opinion

would be that taste in interpretation

would carry with it taste in tone quality

but nothing is further from the truth

There are many teachers who have me-

sical temperament that burns fiercely a

the slightest suggestion, but who are al-

One's taste in tone quality is governo

white and cutting. One with a heart lice

enough to enfold all humanity will us

consciously produce a sympathetic 198

and demand it of his pupils. Task

all other things are insignificant.

in tone quality are greatly outnumber by those who have not. To think that one can develop with his consciousness the concept of the po singing tone, all of the elements of who are mental, by the study of physics physics, and acoustics, is absurdity ried to the 4th nower

The Tone is the Thing

voice is intensely fascinating. The analy- control. Now it is a fact that in artistic produce different qualities, is most inter- singer. No process is right until it is be analyzed. And if a certain combination of fundamental and upper partials is accepted as the standard it must be because that particular tone satisfies the trained car, and if the car must decide it, why, pray, make the analysis?

It has been argued that the tone must be analyzed in order to find out what is slightest advantage or assistance in imthe matter with it. Now I admit that proving his ideal. there are those who cannot tell whether a tone is good or bad any other way, and they are the ones who are doing the bad It is no uncommon thing to see the teaching. I can think of nothing more words "Voice Specialist" following the humiliating to a teacher than to be forced name of a teacher of singing. What does to admit that the only way he can tell it mean? It does not imply that the whether a tone is good or bad is to sub- teacher has some special system of mediject it to a scientific analysis. It is an cation. It is intended to convey the idea admission of utter incompetency. If one's that the teacher has a superior knowledge ear does not tell him wherein a tone is of the voice; a knowledge not generally good or bad, it is proof positive that he possessed by teachers of singing. This has no standard, no mental concept of term, I suspect, is used rather loosely. pure tone, and in the interest of his stu- Perhaps it is one way of making an addents he should go to some one who has vertisement attractive. The only voice a refined taste and study until he has specialist that is valuable to the pupil is gained the first and most necessary part the one who has an especially fine sense

of a teacher's equipment. ning on what is called "Scientific Voice whose ear is so sensitive that it will de-Production" is mechanical, not artistic. tect the slightest degree of interference The scientific mind and the artistic mind and where it is located. His concept of operate in different ways. The scientific tone must be so clear, so definite that he mind is always looking at the mechanism will hold his pupil to the perfect model to see how it is done. The artistic mind until he produces it involuntarily. This, concerns itself with the finished product, added to the knowledge of interpretation The scientific mind operates in matter, constituted the equipment of the old the artistic mind in the realm of the ideal. Italian masters who succeeded in produc-The most deplorable thing in voice teach- ing singers that have found their way into ing to-day is the attempt to inject the so- the histories of music. The same thing called scientific element into it. Separate is possible to the teachers of to-day if and apart from voice teaching it is harm- they will work in the same way. First of less, but when made a part of voice teach- all it is necessary to remember that the ing the thing it leads to is pernicious, process is "Psychologic rather than It develops a mechanical way of produc-Physiologic."

ing tone. It forms the habit of direct As a study the mechanism of the human control instead of indirect or involuntary sis of tone, showing how different com- singing all parts of the mechanism rebinations of fundamental and overtones spond automatically to the idea of the esting. But let us not overlook the fact automatic. The important thing, then, is that the tone must be sung before it can to get rid of a universal tendency toward direct control rather than to fasten it still more closely upon the pupil.

The tone is the thing. When one has expressed his ideal tone he has gone as far as he can go until his ideal is raised. No mechanical knowledge can be of the

Voice Specialists

of tone quality and who can show the The mentality that is continually run- pupil how to produce it without effort;

Head Resonance

as resonators is one of the many mooted that the vibrations should be transmitted points in voice training. Those who be- to the head cavities by way of the lieve they do are much in the majority, pharynx and over the soft palate. The but those in the minority are equally con- may be transmitted through the bones of fident they do not. What are the argu- the head. John Howard proved this to ments? That there is a sensation in the his satisfaction at least many years ago. part of the compass no one can deny. Behnke he used an exercise to raise the Does it affect tone quality? The minority soft palate and completely close the offers the argument that it cannot do so channel, yet no one can deny that his because the soft palate automatically pupils had head resonance. There are rises in singing a high tone, thus closing the passage through the nose. On the other side it is argued, and rightly, that the soft palate can be trained to remain the upper part of his voice. low in singing high tones. But whether resonance in the upper part of his voice. the soft palate is high or low does not and on consulting a specialist he found a settle the matter. It is not at all nec- considerable growth on the septum. He essary that breath should pass through had it removed and at once the resonance the nasal cavities in order to make them returned. Other equally strong arguact as resonators. In fact it is necessary ments could be offered in support of the that it should not. It is the air that is claim that the head cavities do act as already in the cavities that vibrates. All resonators. At any rate the high or low who are acquainted with resonating tubes palate is not the deciding factor,

Whether or not the head cavities act understand this. Neither is it necessary

head cavities when singing in the upper I recall that in working with Emil certain facts in connection with this that

THE ETUDE Voice Department will be particularly rich in sound, sensible, helpful articles during the ensuing months. The Department for April will be edited by S. Camillo Engel.



For the "Never-Well but Never-Sick"

Not well enough to enjoy living yet giving fresh fuel to the overworked most of "temi-health!" Some of us get it occasionally—"the blues" we call it-occasionally—"the blues" we call it-occasionally—"the blues" we call it-occasionally—"that they forget what in means to be normal and healthy.

With nerves on edge, digestion uncer-tain, the mind depressed, our efficiency is reduced day by day. Ambition becomes stunted, our interest in things grows half-hearted. The reason: Our ship of life carries too much cargo—we must un-load or else get more power.

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Encouraging Song in the Home

By Anne Guilbert Mahon

cially gifted. With few exceptions, singing is a common gift, capable of cultiung is a common gitt, capable of culti-vation. Lots of people could sing very whistling. In the evening they all gather acceptably, could derive much pleasure around the piano and sing song after themselves and give pleasure to others if song, college songs, patriotic songs, the they did not have the idea that everyone best folk-songs of the different countries, who sings must be a professional or pos- and on Sunday, sacred songs and hymns sens a remarkable voice. Singing is an in honor of the day. Friends join them natural outlet for joyousness. Little chilThey are happy, healthy, full of song at dren sing spontaneously, with no thought all times. The blessing that singing is of effect. It is only as they grow older to them, to their home, to their friends, it and are hampered by the opinions and can be to you. traditions of their elders that this impulse Books can be found with songs for all for song is stifled.

nate, indeed, are the little ones orongan
up in a home where there is no song in
the family circle, where singing is not
encouraged. The happiest families I
cases all that is needed is a little culticases all that is needed is a little cultisung from babyhood. The mothers sang lisp them for themselves.

Do you encourage song in your home? song. All over the house can be heard It matters not whether you are espe- snatches of singing as the little ones dress

occasions, from rhymes for the little tots, ocasions, from ruyines for the finest collections of parts or the finest collections of parts orange for largely included in and much enjoyed. Men, women and children sing, as the and every taste can be procured in colbirds. Nature intended it to be so. Why lections for a trifling sum, and you can-is it not so in our own land? Unfortu-not realize the pleasure they will yield nate, indeed, are the little ones brought until you have tried them and seen for

anow are those much given to song, although not all the members have rare valien. Don't be afraid to sing because valeer. The latest the same than the same voices. They love to sing, and they have Do the best with what you have and sing soft hillabies to them and played them for the pleasure of it and for the sunon the piano until the baby lips began to shine it will make in your home and for your children, and teach them likewise. In one household I know, every mem- It will transform your home and make it ber of the family fairly awakes with a place of joy and cheer. Try it and see!

Did Opera Have a Religious Foundation?

feoring of the Christian accounts of liturgical performances which in the main bear a very close resemblance to modern opera.

The earliest of the liturgical dramas accompanied by music naturally centered around the Passion. These were highly dently made a deep impression, particu-larly upon the uneducated masses, who could not comprehend the higher significance of theological texts.

gation sung:

Saint Martial bries pour nous, Et nous nous danserons pour vous. fried rest.

It seems a far call from the modern The congregation then formed for the opera house to the mediaval church, but dance in the middle of the nave of the those who mine in musical histories point church and thence took their way to the out that the connection is very clear in- cemetery where the dance was consumdeed. Indeed, in some of the earliest mated. Later "the dances had instru-records of the Christian Church may be mental accompaniment and became ani-

> scenes which were changed, and elaborate costumes were employed. The bridge between the oratorio and the opera was a very slender one in those days, and our

mythological subjects being substituted Mr. W. J. Henderson, in his excellent for the sacred subjects. This step once Forerunners of Italian Opera, recounts a made, the foundation for modern opera seventeenth century festival which took was substantially laid, but it is neverplace in Limoges, in which the congre- theless upon that foundation, reaching back to the Middle Age cathedrals, that Madam Butterfly and Carmen and Sica-

Surgical Operations

warned her against it. specialists, which is in some way sancti- better.

The problem of tonsils and adenoids fied to their mutual financial benefit is constantly presenting itself, together Comment on this is withheld. However, with the question "Shall they be re- of this I am sure, that in a majority of moved?" I recently heard a physician cases of adenoids or tonsils they do not say that the medical fraternity was interfere with voice production. In the divided on that subject, that it was about more pronounced cases where it is cerequally for and against. Only yesterday tain that they interfere, local treatment is a student told me that one specialist preferable to the surgeon's knife. When urged her to have her tonsils removed at one has permanently detached a portion once. Another specialist in the next block of his anatomy its place is usually occupied by lasting regret. Therefore, the Some teachers have an astounding knife should be the last resort. The Some teacures have a some facility for discovering rebellious tonsils morbid desire to be always taking someand adenoids in their pupils, and it has thing, or tinkering with some part of the been hinted that an unholy alliance body is in itself a disease. Much of it is exists between them and certain throat worse than useless, and the less of it the

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World of Music

(Continued from page 167

Mccii interest has been aroused in Boston after the ancient Spanish Universities and by the revival of the Last tone-poem, or founded in 1011 through the plans of Microst of the accusation of

the project was carried out.

The American Guild of Organists gave a memorial service to the late Samuel P. Warren at the Broadway Tabernale in New York, Warren was been proposed to the proposed of the proposed of the Proposed Control of the Prop

Muck it proved eye brilliant and beautiful.

Muck it proved eye brilliant and beautiful.

Muck it proved eye brilliant and beautiful.

Berlies Rob Roy overture and Schuman's provided to the last Samuel P.

Barrisonz is to here a Montejou Synaphy.

Barrisonz is to here a Montejou Synaphy.

Barrisonz is to extent of the pash and the second of the provided the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems is the extent of the pash and the second and live enems without pagine of the class of the pash and the second and live enems without pagine of the last manner and the second and the enems of the pash and the second and the extent which the second and the second and the extent is the second and t

Handel's Comic Opera

unknown to the average music lover, so says Streatfield in his biography of completely have his oratorios, completed during the last few years of his long life, founded upon a Spanish comedy of inovershadowed all that went before. Most ingly tragic or serious in intent. Like Wagner, however, he did make one excusion into the realms of comic opera, but Ombra mai fu, which in its modern his Carrier in the company of the his Serse is not remembered to-day as is orchestral arrangement as 'the celebrated Wagner's Die Meistersinger. The memory Largo' is perhaps more popular than anyof Serse, nevertheless, is kept alive by thing Handel ever wrote.

HANDEL as an opera-writer is curiously virtue of one air it contained. "It is." trigue, in which only the names of the of Handel's operas were composed in the Italian manner," and were correspond-characters have anything to do with the



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Is Organ Improvization A Lost Art?

organists who gave recitals at the the music for the Sunday service, the duce the interest of the congregation in pensable element of the organist's art. While conditions in organ-music, in the education of the organist, and in the relations of the organ to the church service have vastly changed with advancing centuries, it is at least pertinent to ask whether a revival of the art of organimprovization is now possible or desir-

Of the various branches of the Christian Church, the Greek Church is the only one which entirely excludes the organ from its services. Of the other branches the Lutheran Church has always given greater encouragement to the development of the organist's art than has either the Anglican or the Roman Church. The organ has been accorded a really vital place in non-liturgical services only within the last few decades. But what gave such an important place to the organ and the organist in the Lutheran service?

It has frequently been stated that organists were compelled to improvize in the olden days, since so little music suitable for solo performance in the church service was published. But in this Engangement and and an arrangement and arrangement and arrangement and arrangement and arrangement are arrangement are arrangement are arrangement and arrangement are arrangement are arrangement are arrangement and arrangement are arrangement a statement, cause and effect are really reversed. The early lack of printed organmusic for church use was due rather to the different mental angle from which the organist viewed his duties and responsiseventeenth and eighteenth centuries themselves in free musical discourse, as wholly unknown in present-day church with it. were the preachers in free public speech service. and sermonizing. In Bach's time and for several decades preceding and following the great Leipzig cantor, the organ had organist regard his art and so anxious was he to assume a worthy place beside the pastor as a constructive contributor to the service, rather than merely an highest powers of musicianship into play

Among the large number of prominent pointed chorales. In the preparation of worked in the opposite direction to re-

-

Can Olden-Time Unity Be Restored?

Lutheran musical service. Every sum day of the church-calendar had its ap- clericals. But it has equally undoubtedly heard in whole or in fragments,

World's Fair, in Chicago, in 1893, there average Lutheran organist no more the whole-hearted singing of hymns were only three who were considered to thought of playing the compositions of The organist of to-day has the same opbe particularly skilled in improvization, another organist than the pastor would portunity of stimulating a greater interest though as a whole the list included many think of preaching a serom prepared in in congregational hymn-singing as had of the finest performers among the other hands than his own. And the the old Lutheran organists. Each one of organists then living. This instance is chorales each Sunday furnished him with the most recently compiled hymnals of probably typical of a present condition. rich and suggestive material for working the various denominations contains hymn-In the early days of organ-music all out preludes and interludes and other inmelodics in abundance that are as rich In the early days of organ-must an unconsults were extempore players and improvization was looked upon as an indistruction of the must also seed upon as an indistruction of the must be organists were compared to the compar chorale-tunes that inspired the organists of the old school. However, if I had the power of regulating the amount of improvization in the church-service under the present equipment of the average organist in this direction, I would certainly prescribe small doses, and I would brand as a serious crime against the spirit of church-music all improvization of the aimlessly meandering kind-the meaningless jumbles of chords and unrelated modulations that frequently pass for "original themes." But there are multitudes of organists who could, with a little careful preparation, take one of the hymn-tunes about to be sung and weave t into a pleasing and musically interesting introduction to his set prelude for the service. And there are many-a great many-in every large congregation who would derive genuine enjoyment from hearing these familiar and well-loved church-melodies once in a while from an instrument that weekly dispenses music which they know is respectable and good, but which does not touch them in any vulnerable spot. It is probably true that there are somewhere from a quarter to a half of every congregation to whom the organ and its music appeals in about the same impersonal way as do the figures in chorales were frequently elucidated and the stained windows in the walls of the organist viewed his duties and responsi-bilities in the church service. In the this way a unity was brought about way, but it does not interest them vitally. seventeenth and eighteenth centuries organists were as thoroughly trained in organists were as thoroughly trained in improvization, or the art of expressing improvization, or the art of expressing in the control of contact they cannot find any point of contact

Church musicians are very apt (and not at all unnaturally) to plan their music almost wholly with the view of pleasing Can something of that old-time unity the musical portion of the congregation, the great length and the church again into the church with no systematic effort to make conassumed a certain magacine and the service? I think it can. And by the verts from the ample ranks of the so portance as an accompaniment to the same means that gave the Lutheran called unmusical sheep of the flock chorale—the people's song—and as the movement its tremendous vitality and These are very largely left out of the vehicle for the organist's extemporization unity in its earlier years, namely, by bring-problem of church music. Yet they sing on the chorale. So seriously did the ing the people's religious song more in- the hymns and love them; and their timately into the service. The Protestant familiarity with the hymns could well be services—liturgical and non-liturgical— utilized by the careful organist in his imhave become bricfer and more concise as provization as a fulcrum by means of to the service, rather than merely an artistic appendage, that he brought his cal portions have been more and more gregation could be pried loose from their ighest powers of musicianship into play taken away from the pews and given over seeming indifference to organ-music and in using as his musical texts the wellknown chorales that the people loved. He to especially trained musicians. This has transformed gradually into interested thus appealed to the worshipers through undoubtedly improved the artistic excel- listeners. I have known of many such thus appealed to the worshipers through an agency that vigorously promoted the lence of the performance of the musical conversions. Not knowing how to listen an agency that vigorously promoted the cheer of the service, as was the case to unfamiliar music, they cautiously close common aims of the church ceremony. Portions of the when congregational participation in song the doors of their minds to the unmean, The chorale, as the religious song of the wnen congregational participation in song use usors or tiner minds to the unmean-people, formed the central point of the was actually forbidden by the medicaval ing sounds, but would gladly open wide Lutheran musical service. Every Sun-church and relegated wholly to trained to the welcome knote of a familiar tune,

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The Unfortunate Layman

It is not to be inferred from the fore- Firm a Foundation, Henden, etc. Some going that any lowering of the standards of the hymn melodies are exceedingly of organ-music is to be thought of, or rich in harmonic suggestion, that is, they that the regular music of the service are capable of various harmonizations should be displaced to make room for other than the printed one. If this is the what may seem to many organists to be case, discover several that are natural and merely a catering to those who cannot ap- musically satisfactory, but carefully avoid preciate the best organ-music. Yet are any strained or bizarre harmonies. Avoid these unfortunates to be left always in playing the hymn clear through just as it outer darkness? Every organist knows is written. Either vary the melody in that they are present in large numbers at certain places, or, if the general melodic the regular church-services and are absent character is retained, alter the harmonizain appallingly large numbers whenever he tion wherever it can be profitably changed. gives an organ recital. But should they Sometimes it is convenient to play the be left out of the musical equation first phrase as written, then to use the altogether? Indeed, have they not a right, beginning of the second phrase as a point by every sense of justice, to be included of departure for constructing a new in this equation as a very vital factor? melodic idea growing out of the first I imagine that the problem would present phrase, returning soon thereafter to some many more aspects favorable to a satis- clearly recognizable part of the hymn, factory solution, if it were treated, not It may be well to sketch out definitely wholly as an artistic problem, as so many the melodic motives or fragments in the organists insist on treating it, but partly given melody that will be usable as ma-at least as a human problem. The terial for development; memorize these, church-organist must be willing to bear so that, as the improvization proceeds constantly in mind that, if there is any they may be used wherever opportunity point of contact with his listeners, it presents itself. Sometimes, as in Portumust be at their highest point, not at his guese Hymn, the motive will be so own highest point. If he can only keep characteristic that it may appear several this point of contact in constant operation, times in succession, if accompanied with their highest point will be gradually ris- sufficient harmonic or key contrast, withing in the direction of his own, And it out producing a feeling of monotony. must be insistently stated that it is en- But, generally speaking, it is well to retirely possible for the organist to find this member the general law governing repepoint of contact without at all losing or titions, namely-a motive or short phrase endangering his ideals. I can see only two places in the church succession, even though in exact or slight service where the organist can use hymn-

melodies to advantage as material for improvization-as an introduction to his regular prelude (or possibly as a transition from the prelude to the Doxology in services thus opening, or to the processional in the Episcopal service), and as hymn, offers good material for free thematic development. Possibly a majority of organists might feel quite unprepared to follow the suggestions outlined above. But improvization on given themes may be easily developed through practice and experimentation, and it would result in a large accession of potential musicianship on the part of the organist-improvizator. Such improvization as the writer has in mind would need to be carefully thought out as to its general outline before performance in church. The player would have to assume the attitude, toward his public performance, of the speaker who writes down the principal points of an address he is about to make on a subject well thought-out, but who leaves the exact phraseology of the details to be chosen on the spur of the moment as his address develops. The first improvization should be thoroughly worked out as to harmonic details, modulations, etc., and possibly written out, at least in melodic outlines. As his skill increases, he may trust more and more to fewer sketches and finally wholly to the memory of what he has previously sketched out in his thought. Wholly impromptu improvization, however, should be inadmissible in any public genius as Guilmant or Saint-Saëns

Suggestions for Improvization

week as possible. Let him study these ciated with the melody. He will be build- Name. carefully to see if any of the hymning into the church-service ideas that are Street. melodies possess some characteristic essentially churchly, appropriate and sin- | Town... melodic or rhythmic design, as, for ex- cere—and that is a wholesome contribuample, the opening measures in Onward, tion and much to be desired, from what-Christian Soldiers (tenor), Webb, Jeru- ever standpoint viewed.

salem the Golden, Portuguese Hymn, How may be heard with satisfaction twice i ly varied repetition, but the third time, is should appear in some developed form, in some different guise. The frequent appearance of full cadences should naturally be avoided in order to preserve the

feeling of untrammelled flow in the musical discourse. Improvization such as here suggested an occasional postlude, when the last will naturally be of a wholly different character from that of the old Lutheran organists who worked with the old chorales, Chorale-improvization was largely contrapuntal, the expression of minds highly skilled in the use of all the complicated devices of the art of counterpoint. Such improvization, however, would scarcely enlist the interest of our present-day congregations, even if our organists possessed the necessary qualifications, since modern music has withdrawn the emphasis formerly placed upon complex polyphony and placed it upon harmony. The organist who is gifted with contrapuntal facility, however, will find it an exceedingly valuable asset in hymn improvization, in weaving his counter-melodies around the given melody. It may be urged against improvization on hymn-melodies that in many cases it

would result in music of a poor quality. Granting this to be true, it would still be far preferable to the saccharine sentimentality of much organ-music of a wellknown and much-used class that persistently intrudes itself into the churchservice. When the organist feels that he has a hymn-melody that he can really develop and unfold (and all melodies are not capable of this), his improvization service, except in the case of such a from rigid artistic standards, will be an honest, sincere effort to avail himself of .----the divine right of self-expression. His THE HILLS BROTHERS COMPANY musical material will be appropriate to ! The following suggestions may be help- the church atmosphere and, as soon as



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Color in Organ Playing

tra, that the question of registration or color-mixing rises to a plane of supreme differences very largely.

1. Gedackt, almost neutral. importance for the organist. Dr. A. Eaglefield Hull, in his interesting volume on Organ-Playing, devotes much attention to this subject. The following extracts are taken from the chapter on

"Outside a few special solo-stops (several of them imitations of their orchestral prototypes) and a number of stops of a hybrid character such as the Clarabella, Rohr Flute, etc., organ color divides itself into six classes:-

- (a) Gedackt-tone, (b) Flute-tone,
- (c) Diapason-tone, (d) Clarinet-tone,
- (c) Trumpet-tone.

characters of these six colors. They are tive ears. . . arranged above in a crescendo scale of color according to their wearing qualities on the ear beginning with the neutral

Effective Registration registration, let the student proceed on sources and improvements of the instru-similar lines to those of the student of ment. painting. First, let him become keenly "Much of the power of Wagner's

colors.

- in power and brightness.
- trasted.
- (e) Blending.
- (f) Soloing,

color lines or streams

are the tone-colors arranged in crescendo pass of the keyboard."

THE organ possesses so many of the scale according to their wearing qualities, qualities and possibilities of the orches-tra, that the question of registration or which, as we shall see later, modifies the

2. Flute, very grateful.

3. Diapason, normal organ-tone. 4. Clarinet, distinctive.

5. Trumpet, more strongly defined in character. 6. Gamba, most wearing (very piercing

and aggressive in its loudest

"The Gamba-tone might be supposed at first to be lower in the color-scale than Trumpet-tone, That it is not so is proved by the fact that a single Gamba-stop easily makes itself felt even in a large mass of other stronger tones; and still further by the fact that it is possible in "shading" to conceal the step from a soft Trumpet family into the Clarinet-tone, but not into the Gamba-tone which is an "The qualities and properties of these increase of effect and not a diminution, ones must be thoroughly understood be- Consequently the Gamba-tone only apore "blending," "shading," "balance," and pears on the organ in its softer scales and other issues are discussed. The student is used with great reserve, and never for should make himself keenly alive to the long periods, as it soon palls on sensi-

Appropriate Registration

"Certainly there is much that is praise-Gedackt and ending with the more pro- worthy in a system of registering which nounced, occasionally aggressive, colors of takes into account the instruments of the Trumpet and Gamba-tones. The first period and the state of the art at the four classes may be used for almost any time when the composition was written. length of time, but the last two quickly Many authorities, however, hold that there must be certain exceptions to this rule, notably in the case of Bach, who seems to have anticipated, consciously or "In solving the problem of effective unconsciously, almost all the modern re-

live to the properties of the prime tone- orchestral music is derived from his excolors, and then let him ever be cultivat- ceedingly happy choice of the right toneolors, and then let him text be color for the passage in question, and this method may be applied to many "In doing so, he should register his passages in organ music with advantage. eces on one of the following plans:- The style, matter, and even the emotional (a) One single color well chosen and feeling of the phrase will often dictate adhered to throughout. the tone-coloring. Certain passages will (b) A simple contrast of prime ask undeniably for Flutes, whilst others will imperatively demand stronger colors. (c) One prime, but varied and shaded There should be no mistake in Trumpettone passages, but even now some well-(d) Families of prime-tones con- known organists apparently think the Tuba is a stop on which to "run about."

"The pitch of a passage-its "tessitura" as a vocalist would say-also helps in the (g) Two simultaneous color combi- selection of tone-color. Passages high up on the manual-other considerations, such (h) Three or even four simultaneous as volume, etc., being equal-naturally ask for Gedackt and Flutes, whilst "Many things will guide the student in Diapason, Trumpet, and Clarinet tones the selection of his primes for any given appear more natural in the middle pitch, iece. The mere length of the piece will and the String-tone defines the lower play some part in his decision, since many harmony best. We thus see that the of the tone-colors are so much more Crescendo scale of color given above has wearing for the ear than others. Here also a close relation to the ordinary com-

"..... The interim may with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial or civil ditties. which, if wise men be not extremely out, have a great power over disposition and manners to smooth and make them gentle from rustic harshness and distempered passions."

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(Characheronomorgo Solding March Canal Characherono) Department for Violinists Edited by ROBERT BRAINE

THE four great representative masters of the classical violin school of Paris were, first, Viotti; second, Rode; third. Kreutzer; fourth, Baillot. These men previous numbers The ETUDE has treated European reputation, of the careers of the first three, and in the present sketch, a few of the leading events in the life of Baillot, who was the last representative of this great school of violin playing, are given.

Pierre Marie François de Sales Baillot was born in 1771, at Passy, near Paris, where his father kept a school. As is the case with practically all great violinists his education in violin playing commenced during the age of boyhood. His great talent was at once recognized. His first teacher was an Italian named Polidori but at the age of nine he was placed under the instruction of a French violinist, named Sainte Marie. The latter was a severe and conscientious teacher, and the effect of his correct and artistic teaching on the plastic mind and body of the boy remained with him through life.

In the lives of great men we often find that their careers were influenced in the most profound manner by some instance in their early lives, which profoundly stirred their ambition. Such an awakening came to Baillot, when at the age of play one of his own concertos. The lad for ten years and was also leader of the harmonics, etc., at his concerts, he would was filled with the most intense admiration for the performance. Here was a violinist who completely satisfied his ideal, and he resolved then and there to make him his model. Notwithstanding the fact that he had no opportunity of hearing Viotti for many years afterwards, Baillot often related in after life that the latter had remained his constant model,

own studies. The early career of Baillot was filled the age of twelve, and from that time on was dependent on friends for his educahis instruction under Pollani, a pupil of wieldy and little progress can be made. Nardini. His progress was rapid and ing him little time for his violin.

Baillot, Last of the Great French Classic School of Violinists

and the authors of educational works of was offered a professorship, which he ac- land, Belgium, England, France, Switzerthe utmost value. It is impossible to over-cepted, in the newly opened Conserva-land and Italy. toire. From this time on his fame con-Baillot, unlike so many violinists, kept more dramatic tendencies of modern ment of the art of violin playing. In stantly grew, until he established a his powers to the end of his life, and



PIERRE M. F. BAILLOT

During the next few years honors

great public performers, great teachers public in Paris so successfully that he successful concert tours in Russia, Hol-

with unremitting zeal to the very end.

having a large, noble, singing tone, fine technic and a truly musical style.. He excelled greatly as a quartet player, win- classical school extended into Germany. ning a high tribute from Mendelssohn as shown in the playing and teaching of for his ability in this branch of violin such violinists as Spohr and his disciples playing. In 1814 he established concerts for string quartet playing, and other forms of chamber music in Paris, which were very successful. Baillot took great He published fifteen trios for two violins interest in writing works for the purpose and bass, six violin duets, twelve violin of instruction. His work, intended to be études, nine violin concerti, thirty Air. used as an instruction book, L'Art du Variés, a symphonie concertante for two Violon, is still used to some extent at the violins with orchestra, three string quarpresent day. He also joined with Kreut- tets, one violin and piano sonata, twentyzer and Rode in preparing a Violin four preludes in all keys for the violin. Method for the use of the Paris Con- and many short violin pieces.

of Paganini a more modern school of cellent pupils, including Habeneck, Mazzs violin playing was gradually developing, and the two Danclas. That he did not entirely approve the innovations of Paganini is proved by the flowed upon him. He became a member fact that when he heard the Italian wizof Napoleon's private band, was the ard perform some of his pyrotechnical ten he heard the great violinist Viotti leader of the orchestra of the grand opera feats of left hand pizzicato, double

hide his face and hang down his head as if blushing for a violinist who would stoop to such trickery, as many violinists of that day then considered it. In his He performed a concerto of Viotti in Royal Orchestra for a time. He made L'Art du Violon Baillot speaks of the sessing more of the dramatic element than the old school, thus following the

Following the predominance of the classical school as exemplified by its four Baillot was a solo player of high rank, great representatives, the style of Paganini gradually supplanted the old school in Paris, but the influence of the Paris

> The published compositions of Baillet except for occasional use for educational purposes, are for the most part forgotten.

As a teacher Baillot was very success-Baillot recognized that with the advent ful, and formed a large number of ex-

A Wonderful Tribe of Instruments

chestra was written some sixty-five years ago by a New England gentleman who went to hear Jenny Lind sing at her first concert in Castle Garden, September 20, 1850. The entire letter appeared recently in the New York Evening Post: "I had to look about me only for a few moments before there came on the stage what is called the orchestra. It consisted of sixty men with instruments of music. I do not know how many different kinds of instruments for making music there are in the world, but I never before saw such a variety together. There were many of them queer shaped things and made of themselves the oddest

"There was, however, Signor Benedict and obedient as the ponies in a circus and their voices were at times s harmonized and blended-so abound earth."-J. S. WATSON.

THE following description of an or-

kind of noises

"The orchestra had the means of producing an immense variety of soundsgrotesque and natural, infernal and divine; so that, among them all-scarcely any heart could fail to be stirredscarcely any amateur of noises fail to be tribe of instruments could be made to get

who had but to make a gesture and they would do anything he pleased, as docite ingly rich and transcendent-as to fill the most sluggish and besotted nature with

"Interval Conception"

ticularly for violinists and vocalists, it s positively essential to be able to ascertain the exact pitch of any interval at sight. If a violin student has not acquired this art of interval conception at sight, his troubles in sight reading, inonation and memorizing will never cease. The familiar haphazard floundering about on each new work the pupil undertakes, upplies this hidden obstacle which retards the general progress as, for instance, an ample technic may seem to be insufficient if the player making a vain figures indicate the Vibration Ratio. effort to be accurate in intonation must feel his way over a passage containing harmonic is exactly one octave from the difficult intervals and at the same time generator; the second harmonic is a permar the rhythm. If necessary to choose between two evils, we might say a scratch reduced one octave forms the interval of perfectly in tune is preferable to a nice a perfect fifth; the third harmonic is a tone off pitch. A scientific course in In- duplicate of the first; the fourth har-TERVAL CONCEPTION will bring about ex- monic forms a major 17th to the gencellent results in a short time, while erator, reduced two octaves becomes a with ordinary systems employed it re- major third; the fifth harmonic is a duquires many months and even years be- plicate of the second; the sixth harmonic fore the pupil is able to apprehend the forms a minor 21st, reduced two octaves exact pitch of a given interval

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Some of these partial tones of a generator are quite easy, even for a beginner to determine, while other partial ones of the more remote class are very difficult to locate This fact proves that all such intervals furnished by partial tones nearest to the generator should be attempted first and have become a certainty before any effort is made to accomplish the more distant ones.

The following illustration (No. 1) shows the series of partial tones from "C" as a generator and their relationship



Paganini employed in his violin compositions, harmonics up to the 6th partial tone: It is possible to produce on a good violin and a perfect string, harmonics up to the 12th partial tone, but harmonics above the 6th, are not practical.)

The fractions appearing below the notes on the illustrative staff designate the fractional portion of the entire string length represented by the given generator. The denominator of the fractional

N. B .- You will observe that the first fect 12th distant from the generator, which becomes a minor seventh to the gener-

From the seventh harmonic to the fiftonic tones required in either the C or



Maj. Maj. In example No. 2 we have the partial tones of C as a generator forming the complete chromatic scale; the upper staff showing the harmonics (partial over tones) as they are supplied by nature and in such order as will when reduced to the proper pitch, construct the chromatic scale in rotation as given on lower staff. The minor second is a contraction of the original minor 17th; the major second

Ztp. 7th

reduced from the original major 9th, etc.

The intervals should not be taught in rotation as they occur in the chromatic, major or minor scale but rather ac cording to the succession of intervals formed by contraction of their original distances as they occur in the harmonic series. The first harmonic is a perfect octave and should be well established in the pupil's mind above and below the given generator; then the perfect fifth above and below the generator, as given

"Interval Conception" By Petrowitch Bissing Ear training, a most potent aid toward The first note on the staff is the gendevelopment of a musical talent, is by erator; all others following in this illuster the most commonly neglected factor tation are partial tones, also called haroft the average musical education. Paremoins or over-tones. (We find that ticularly for violinists and woosliks, it. Pagesini ampleued in his relation common.

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common as it is in other countries. In with difficulties, for he lost his father at England there is hardly a city, however violin under this system for nominal fees. Following the death of his father, The average size of these classes is of a high French government official took ten or fifteen members, or sometimes as an interest in him, sent him to Rome high as twenty, but unless the pupils are with his own children, and arranged for well advanced the larger classes are un-

A correspondent writes to know what he was successful in many public per- can be accomplished under this class formances. For the following five years, system. While, of course, such individual however, his career was greatly inter- results cannot be obtained as in cases fered with from the fact that his patron where one pupil has the undivided attenhad him act as his private secretary, leav- tion of the teacher, still not a little can be

A PRESS dispatch states that class les- cessfully taught in classes than the sons in violin playing are to be intro-duced in the public schools in Reading, have acquired some little technic. Still, Pa. The cost to the members of the class at the worst, class instruction is much is ten cents per hour. There is com- better than trying to learn by correspondand that his playing was always the goal towards which he looked forward in his paratively little class teaching of the ence or without a teacher, and it has violin in the United States, but it is on wonderful results in making violin playthe increase, and may in time become as ing popular. Private teachers of the violin are disposed to fight the class system, owing to its cheapness. It is an small, but what it is possible to study the open question, however, whether it does not help the business of the private teacher, since he will get many pupils who start in the classes, but who find that it will be necessary for them to have private instruction in order to succeed, or who wish to arrive at a more finished style of execution than is possible with class lessons exclusively.

I have no doubt that there are three or four times as many violin pupils per gratified. It is a wonder how such a thousand of poulation in England than there are in the United States, this fact along amicably together. learned, provided a teacher is secured being due almost solely to the prevalence og him little time for his violin.

At the age of twenty Baillot went to At the age of twenty Baillot went to At the age of twenty Baillot went to the understands teaching under the class of class instruction in that country. The At the age of twenty Baillot went to Paris. Through Viotti he obtained a system perfectly, and who has had long more violin pupils there are in propor-Paris. Through Viotti he obtained a system perfectly, and who has had long tion to the population, there are in proporplace in the opera orchestra, but resigned experience in it. The mostly difficult will be for the population, the more there Paris. Through violatine documents are the place in the opera orchestra, but resigned it for a position which was offered him the Department of Finance, where he had only occasional leisure hours for his life than down, position of the instruction of the properties of the propertie had only occasional leisure hours noths in ment, etc. Every teacher will recall inmusic. He also served twenty months in ment, etc. Every teacher will recall inthe class system of violin teaching will be music. He also served twenty monus in the army, returning to Paris in 1795. The same to be able to learn these things. the army, returning to Paris in 1798. The securcion of the security of the works of the early Italian seem to be able to learn these things, when that day arrives there will be a pended between darkness and of the works of the early Italian seem to be able to learn these things, when that day arrives there will be a pended between darkness and of the works of the early Italian seem to be able to learn these things, when that day arrives there will be a pended between darkness and of the works of the early Italian seem to be able to learn these things, when that day arrives there will be a pended between darkness and of the works of the early Italian seem to be able to learn these things. study of the works of the early Italian seein with the undivided attention of the masters at this period of his life so even with the undivided attention of the worderful accession of interest in everymasters at this period of his lite so even will the about the source of the will be a source of the wi Balance in Eight Weeks



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in Example No. 3 which furnishes all the For the proper application of this pracintervals of the C chromatic scale, the time proper appreximation of this partial intervals of the C chromatic scale, the time the control of the proper appreximation of the partial intervals of the C chromatic scale, the proper appreximation of the partial intervals of the C chromatic scale, the proper appreximation of the partial intervals of the C chromatic scale, the proper appreximation of the partial intervals of the C chromatic scale, the proper appreximation of the partial intervals of the C chromatic scale, the proper appreximation of the partial intervals of of the parti Order in which they should be taught, a generator, the pupil must be and to hear this illustration No. 3 serves as a commentally and then hum the intervals as peter guide for actual practice, but illusprise from the series No. 3 above and below. trations 1 and 2 should be thoughtfully Each one should be repeated several studied to be able to understand the deinvarion of these intervals.

It may seem to the average student the practice, the instructor sounds the

that the major and minor seconds and generator and different intervals (out of und the major and minor seconds and generator and different intervals (out of thirds are easier to comprehend than written order) above and below, the fourths, fifths, sevenths, etc. which are pupil learning to name them by hearing farther away from the generator, but this only. So far is afforded practice in deis only true as regards the practice of termining skips which constitute twonaming the intervals after hearing them; tone chords, after which three-tone chords for accuracy in intonation the order as may be practiced in the following manner: Example No. 3 alone, is practical.

No. 3. The quarter notes indicate the intervals to the generator in rotation. Generator. $\frac{1}{3}$ $\left(\frac{1}{5}\right)$

6/4 chords should be practiced, then reversed as before sounding the tones that make up the chords and requiring the pupil to name the intervals as he hears them, thereby learning to distinguish intervals by hearing and also by sight. If the exercises up to this point are thoroughly mastered we have a solid foundation for unfailing intonation, but if further study is desired the more complicated chords of 7th, 9th, 11th, and 13th, may be carried out in the same manner.

The teacher sounds one tone of a triad

and requires the pupil to hum the two

missing tones to complete the triad; first

the major triad on the different degrees

of the scale above the given tone, after

this the minor, diminished and augmented

When the triads in their direct form

are so mastered above and below the

given tones their inversions, the 6/3 and

4th 7th 3rd 4th

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we have not make an advantage particular of the Dancia method, the pupil would be used at all times the proper size. Then ascertain any super the same gauge thereafter, and always use the same gauge thereafter, and the proper size. Then ascertain any super size and the proper size of the proper size. Then ascertain any super size and the proper size of the proper size. Then ascertain any size of the proper size. Then ascertain any size of the proper size. Then ascertain any size of the proper size of the proper size. Then ascertain any size of the proper size of the proper size of the proper size. Then ascertain any size of the proper size. Then ascertain and size of the proper size of the proper size of the proper size of the proper size. Then ascertain and size of the proper size

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In another column of this issue will be found full particulars regarding a new Prize Contest which we are just starting.

The leading music teache prize Contest which we are just starting. Previous contests having proven so pro-ductive, and so much interest having been aroused, we have in response to numerous demands undertaken another contest. This one will be different from those of the past in that it is not devoted exclusively to piano pieces or to songs, hut it includes piano pieces, songs, and anthems, grouped into three principal classes with a first, second, and third prize in each class.

In a Contest of this sort almost every composer may be represented, since those another of these classes,

The prizes, which are generous in their would not be almost prohibitive. amounts, should prove additionally stimu-lating. As before, composers of all nationalities are welcome, a new writer as well as the experienced writer, and all comsers may be represented in any or all of the classes by as many manuscripts as they may see fit to submit. Every manueach case an impartial judgment will be rendered.

Easter Music

This year's offerings in the way of new music for Easter will be found interesting part of the service for that day. Aside from the standard numbers and established favorites of former seasons we are pleased to announce the addition of several worthy and interesting novelties, such as new anthems and cantatas for mixed voices, also compositions and arrangements for women's voices and men's voices.

The new cantatas are: "The Greatest Love," by Petrie; "The Dawn of the Kingdom," by Wolcott, both of which are already being rehearsed by various choirs. They are melodious and effective without requiring highly trained singers for their performance. For women's voices, Brand-er's "Alleluia, Alleluia!" three part chorus, and Granier's "Hosanna!" two part chorus, are well worth trying, and either one will add pleasing variety to the day's program. For a choir of mixed voices, Stult's "Allelnia, Alleluia!" and Morrison's "Song of Triumph," are among the leading new additions to our catalog of church music.

The same may be said of the new numbers for men's voices, "Allelula, Allelula!" by Brander, "Behold, I Shew you a Mystery," by Solly; "Christ is Risen," Minshall-Nevin, and "Sing with all the Sons of Glory," by Brackett.

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I wonder how many music lovers realize the necessity of thought in fine playing. Not mere attention to the time playing. Not mere attention to the time and the notes, but a losing one's self, as it were, in the study, concentrating until one feels the melody as it should be. This is not difficult and is essential to every form of music, from the simplest exercise to the most complicated study. Scale practice, while it may limber the fingers, does not bring the desired result unless thought is given to position of the hands, the way of playing, and quality of the tone produced. Think the scale as it should be played, and half of the difficulty is over. When a run is to be made in a certain number of beats, think not of each note as it comes, but think the entire run, think it as it would sound if played in that length of time, and then play it. As a teacher once said, "Think the last note and then hustle to get there; don't look back to see if you're coming."

back to see it you're coming."

In melody it is the same way. Think the melody, or even hum it to yourself, until you inevitably bring it out in your playing. If it is a lullaby or a boat song, lose yourself in it until you feel the rhythm, the swing, and unconsciously you will find yourself playing into it every feeling of grace, of beauty, of melody that you yourself felt.

In later years touch has been considered the great essential to fine playing, but what more is touch than the thought of the player portrayed in his interpretation of the piece. Touch is individual. It is the distinguishing characteristic which makes one player's music sound different from that of another, for it is the thought of the player reproduced, and no two men really think alike, Surely, "as a man thinketh, so plays he."

Some Facts About Military Music

THE earliest form that military music took is believed to have been the use of the drum. Men marvelled at the sound of the drum, believing it to be the voice of a spirit. The warrior believed that he "had but to rub it on his thighs, and he was immediately endowed with irresist ble strength, whilst the voice of the god or spirit was found most efficacious in creating fear and dismay in his enemies."

Oboes were introduced into the British were granted to the Horse Grenadiers, a "new sort of soldier," says Evelyn, who served both mounted and dismounted. A few years later when regiments of dragoons were raised, they were equipped similiar to the Horse Grenadiers, and one oboe and two drums were allowed each

In the middle of the eighteenth century, continental Europe was much enamoured of Turkish Bands, which marched with the regiments of nearly all countries. These bands usually comprised three small and two large oboes, one or more fifes, all of a very shrill character shrieking in unison to an accompaniment of one large, two small, three or more tenor drums and one big bass drum. Additional color was secured by means of three pairs of cymbals and a pair of triangles. The band was gorgeously arrayed. It was with these bands in mind, probably, that Becthoven composed his famous Turkish March.

The foundation of military bands in the Austro-Hungarian army is said to date from 1741, when the Chevalier von der Trenck marched into Vienna at the head of his troops preceded by a Turkish band.



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(For the History Club)

It seems a pity that A does not come C is the keynote of the natural scale. his Symphonic Pathétique. tr seems a pity mat A does not come first in the musical alphabet, it is awk and to think of C as the first letter. A say ou know, is the sixth letter or note scale of C is not easy to play. It is, in Symphonic Pathand E flat has a famous brane it has no signature. The list to its credit. Beethoven's Eroica cale of C is not easy to play. It is, in Symphonic Pathatype. as you know, is the sixth letter or note scare of the inforesty to play. It is, in symphony, institute intable content of the difficult scales and not two Sonatas Op. 31 and Lets Adieux. From this small alphabet and if massixh place in the scale it is also of first nearly so casy as E or B.

Bach, Mozart and Haydn also loved this are studying music shis year a good dasixth place in the scale it is also of first nearly so easy as E or B. starting place in the sace it is used. Who can remember why A is important? I see some in C. The three Leonora Overtures of key. Do you know any piece in the key member why A is important? I see some in C. and his great Fifth of E flat? The scale of E flat is someof you have guessed it already. We tune Symphony is in C minor. Mozart used times difficult for young students to by A; it is the note given out by the oloo for the orchestra to tune to and it is the the key of C for the Jupiter Symphony. remember, There is a clef called C. Who knows it note you give out on the piano when you are playing chamber music. All stringed the pitch note of horns, trumpets and F is the fourth note of the natural the pitch note of norms, trumpers and the pitch note of norms, trumpers and the pitch note of norms, trumpers and the pitch norms, a 'cellist's music scale. This letter gives its name to the just as well to have them written out other wind instruments. A centar's music scale. This is sometimes written in the C cleft, and first string of the viola, the music for the viola always is. If you bass cleft, the sign of the bass cleft. third string in the four-stringed contra-bass. One of the clarinets in the orchestra wondered why it moves around. Some and F minor were great favorites of them out in letters. Do you know sele

B is the seventh note in the natural scale. The D scale is one of the first you Barcarolle, Op. 60, and also in the composer; star the pieces you have mon scale. It is called H(Ha) in German and learn, for it is not very difficult. Beet- Impromptu, Op. 36.

confusing to American students, for we key and Brahms chose it for the key of have no H in our musical alphabet. In his Second Symphony also. Schumann's Carnival there is a sketch Compact little alphabet, G gives its name have memorized a piece in every one of A. S. C. H. and S. C. H. A. These letters are

Now we come to E, the third note of to the treble clef and the treble clef sign the twenty-four keys' you will be a A, S, C, H, and S, C, H. A. These tetters Now we come to re, the furth motor of spell the name of a small town in Austria, the natural scale. E is also the first string is an outgrowth of the letter G. The key capable little played where Schumann's swetcheart, Ernestine of the violin and the fourth string of G has not so fence greatly favored by I you have read this article carefully found the string of the property of the string of von principal letters of Schumann's name. In overtures written in E. German they would be A, E flat, C, B. Fidelio; Midaummer but two in G. There is not a remarkable doubt you have your favorite key, to at. Our modern flat sign comes from the Bach's Fugue in E is one of the most lovere, Schubert, Schumann or Mendels- keys? Nature tunes hor things to discount of the state of Our modern nat sign comes from the base stage and stage in the forty-eight (Bk, 2), sohn. Out of the sixteen quartets of ferent keys; have you noticed how? fetter believe it is one of the easiest to Though these famous works are in E, we Beethoven there is but one in G, of eleven reed sings in one key and the ways.

They take their place without effort.

in the key of A.

clarinets.

Schubert's great symphony is written key. Liszt wrote a piano concerto in this

pass. One of the chainers in the obligation with the passes and the passes of the obligation of the passes when the passes whe is set to A. So a season to play, another. The C clef never changes, Haydu uses it in his Farewell symphony out in letters. The scales are a musical

D is the second note of the natural used the key of F sharp in the wonderful played in that key, also the name of the B flat is called B, sometimes this is very hoven wrote his Second Symphony in this

Night's Dream and Wagner's Tannhauser. symphony in this key by Mozart, Beet- Why should we not be tuned to different fact I believe it is one of the easiest to Indugal rises. Anneal of the land is the second of the fact of the land is easier to Indugal rises and the second of the land is easier to Industry and Industry. Annother and how the wind whiseles some the hand lie over the three black keys with composers. Haydin, Mozart, Beetone pianoforte sonata, two violin sonatas times in major and sometimes in minor. hoven, Mendelssohn, Spohr, Schubert, and one pianoforte concerto. Beethoven At the very next club meeting we are They take their place without eitor.

Be flat is an important key, it is the Schumann have written no symphonies seems to have avoided this key. G minor going to find the key in which we'll natural key of the trumpets, cornets and in E, though Mendelssohn wrote his has a long list of works. I need not menfamous violin concerto in E minor and tion the G minor concerto of Mendels- meet again,

Tchaikovsky also employed E minor for sohn for every piano student knows about

A Helpful Plan

So we get our twenty-four letter sole musical alphabet. This is the plan Buy a little note book and letter the pages so: A, A minor, A flat, B, B minor, B flat and so on throughout the keys Of course if you are beginners you may no be studying the scales of A flat and B minor for some time. However, it is As you learn your scales write them out on the pages to which they belong he portant. The scale of A is easy to play, another. The C cleit never changes, Haydu uses it in the range of the fond of the different portions of the grand staff are and Schumann's charmange Romance, Op. text at the top of the page, the key take key of A. Look over the Songs Without arranged around the clef. You remember 28, No. 2, is written in F sharp. Some opens the door to musicland. After no the range of the grand staff has eleven lines and not day you will be playing this beautiful have written out the scales then you can be removed and will need to know the key of begin to post your account. Under the F sharp if you learn it well. Chopin scale write the name of the piece you have orized, for this will help you to real them. You will be surprised to see the book grow, and when you can say Here we are to G, the fifth note of the know a piece in every key you will feel natural scale and the last note in our proud and happy. When you can say ! compact little alphabet. G gives its name have memorized a piece in every on

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NAME a musical term that's a part of a Something told by the old kitchen clock feb-ecole Something that's worn by a man-tie.

What most people wish to do with their wealth-treble. A ball game name if you can-bass.

Name something the farmers use to sell grain-measure,

The part of a story we like-end, A fee that one pays for speeding his land-run,

car-fine. And a principal part of a "bike"—pedal. rock (cleft)—clef. Name an ugly remark that everyone

hates-slur. An instrument used to catch fish-

Name something that every pussy-cat has-(paws) pause. And something the weary all want-

Name a message that often is written in haste-note.

The part of the cell the prisoners hate

bank note-signature.

hand-staff.

Name a place of dwelling the city folks like-flat

sharp. patch (beet)-beat.

natural

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Miss Brewster was a teacher of piano The afternoon of which I speak in a country town. She and her pupils evidently to be devoted to some America And something that goes with a lock— have been a part of that town so long composer, I knew that by the decorate that they seem more like an institution of flags. There was an air of myster, Name something essential to every than a music class. People quote Miss I entered and I wondered if this was Brewster with much the same confidence usual thing. Miss Brewster was in Ank note—signature.

A streamlet that flows through the as they quote the bank president, and indicate that flows through the as they quote the bank president, and indicate the dainty white dress; she had a garaged deed Miss Brewster is different from the autumn leaves about her neck, somewhat A crevice or fissure in mountain or ordinary country town teacher; first of all after the manner of the Honolula she has not grown down with the years, sicians. She was charming and so well

I recall very vividly the afternoon I these were the pupils, but not dressed spent in her studio-by the way, she is a ordinary pupils at all. There were What all little students should be firm believer in the separate studio. She woolen, every-day frocks-instead the said, "I want a place free from house- wore an Indian costume; some were Something red that grows in the garden hold noises and smells." When I called, with heads and every girl had an open it was the afternoon of a club meeting. feather above her ear. They formed The manners we all like to see— Her pupils, I discovered, had been asked circle about Miss Brewster and danger to invite one guest each. This was a fine

lighted to be asked to the programs.

rock (deft)—etct.

What the lame man should have in his she has simply grown up with her pupils. the girls who trooped in at a girds by

(Continued on page 239)



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Children's Department (Continued from page 236)

O-Cedar Polish and sang with much grace and abandon. does more than I could not help admiring their ease and give your furni- freedom in the presence of so many ture a high lustre. strangers; still I kept wondering what 1-edap floor in a circle about their teacher.

Miss Brewster said she believed to these Indian costumes had to do with a music club. The girls took places on the

Miss Brewster said she believed they "cleans as it pol- knew something about the opera, at least ishes and removes they knew the stories of the famous operas, and now she would begin on the stories of the symphonies and other orchestral works, and she went on to say that the work she had chosen for the afternoon was MacDowell's Indian Suite so this was the reason for the Indian atmosphere.

I doubt if any girl present will forget the *Indian Suite*, for they helped create an illusion that has remained with me ever since.

"I am not going to tell you everything in words," said Miss Brewster. "I have the piano score here and I will play and talk. MacDowell prefaced the score with these explanatory remarks: 'The thematic material of this work has been suggested for the most part by melodies of the North American Indians. If separate titles for different movements are desired they should be arranged as follows: I Legend; II Love Song; III In War Time; IV Dirge; V Village Festivals.

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And then Miss Brewster played and talked. It was delightfully informal and I wondered why more teachers did not explain things; you know so many of them take too much for granted.

Miss Brewster said, "Above every other American composition I believe the Indian Suite is the most truly American; with MacDowell it was a labor of love, of that I am certain. Nothing has a longer life than beauty, so this work will live after other popular American compositions are forgotten. Most of the tunes are Zuni, all of them are true POSITION WANTED as teacher of voice tunes, not changed in the least, and they

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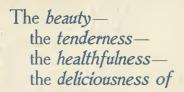
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